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LETTERS TO THE EDITOR

Offenbach Premiere

To the Editor:

In the review of Offenbach's "The Lady Was a Kitten" in *MUSICAL AMERICA* (April 1960), the performances were described as the first American presentations.

Working on a dictionary of Opera and Ballet in the United States, as a new edition of an earlier book, I find that my records disclose that the operetta was given in America a year after the Paris premiere a hundred years ago. For the record, the work was performed, in French, for the first time, in New York, Theatre Francais (the late Buckley's Minstrel Hall), Nov. 21, 1859, and subsequently in: Philadelphia, Academy of Music, Jan. 23, 1860; Wilmington, Del., Thalain Hall, Feb. 20, 1860; Charleston, S. C., Charleston Theatre, March 5, 1860; and probably elsewhere on tour. The performances were given by the French Opera Comique and Operette company, headed by a Mlle. Darcy.

A French "ballet comique", in two scenes, of the same title and earlier than Offenbach's piece, was danced by the then noted ballerina Mlle. Blangy in Philadelphia and New York in November 1846.

Kindly allow me a suggestion, by way of criticism of *MUSICAL AMERICA*'s out-of-town and foreign reports: please instruct correspondents to give dates of performances! *MUSICAL AMERICA* is a source of history; in this regard, the February issue is a priceless and time-saving guide.

Yours, in the interest of history,

Julius Mattfeld
New York, N. Y.

Flowers In May

To the Editor:

You won't believe me, but I read your new issue of *MUSICAL AMERICA* from cover to cover at noon today, and *congratulations!* It is easier to hold, delightfully intriguing as to content and continuity and really I think has shown what a big step forward you have worked out. What a job it must have been! But what justifiable results!

Anne Hull
New York, N.Y.

To the Editor:

I want to express my admiration for your May issue of *MUSICAL AMERICA*. It is most attractive, easy to read and full of interesting facts and tidbits. Your policy of different and unusual covers promises to whet the appetite of everyone to find out who or what will appear each month. I offer my best wishes and congratulations.

Joseph A. Lippman, Vice-President
Herbert Barrett Management, Inc.
New York, N.Y.

To the Editor:

Since I received the new issue of the *MUSICAL AMERICA*, I have wanted to drop a note to you to offer my hearty congratulations. I think this new format is real terrific. It is a great improvement on the old one, and I like every bit of it.

The cover picture, incidentally, was really fine. I feel sure that with this new issue and new format, and with the new owners and publishers, etc., you should go

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Bernard Taylor
New York, N. Y.

To the Editor:

I only send this note to you for the purpose of advising you how very much I have enjoyed your very excellent magazine over the past year. I think it is, without question, the finest musical magazine to which I have ever subscribed. There is a great need for a magazine such as yours, devoted to serious music, especially because of the deplorable state of musical values in this country today.

I especially enjoy your reviews of Metropolitan Opera performances and your record reviews. I hope that these features will be continued and even expanded in future editions.

Once again, let me express my congratulations for your very fine magazine. In my opinion, it is A-1.

Gus R. Moran
Allison Park, Pa.

To the Editor:

The "new" MUSICAL AMERICA in its first appearance has already suggested a greatly increased responsiveness to our rapidly changing musical life. While one cannot expect a magazine to form our musical life, one does expect and hope that it will make its contribution through up-to-date reporting.

It is encouraging to note the attention you confer on contemporary composers, on our varied musical institutions, and particularly on the problems that still confront serious music. The changes in layout and design are most welcome.

Don Shapiro
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New York, N. Y.

To the Editor:

Yesterday I received my May issue of your wonderful magazine with all its innovations. As usual I enjoyed every part of it.

I was especially interested in the review of the opera "Simon Boccanegra", as last evening radio station WJR, Detroit, broadcast the live performance of that opera on opening night of the Met's appearance in Detroit this week. Your magazine carried a picture of the leading male, Anselmo Colzani. There was also a review of Theodore Lettvin's appearance at Town Hall April 8. He was one of our concerts last season, and appeared recently as guest artist with the Sandusky Singers in Sandusky, Ohio, and many from our association went to hear him again. He was just wonderful as the review indicated. . . . I could go on and on, but I won't. Just a few words to express my appreciation of your fine musical magazine. Thanks so much.

Bernadine Horn, Secretary
Freemont Community Concert
Association,
Freemont, Ohio

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MUSICAL AMERICA

A Voice on "The Voice"

I wish to commend you on your timely and penetrating article, "The Voice of America" (by Allen Hughes in your April, 1960 issue) and to add my say. Months ago I wrote Mr. Rudolf Bing, manager of the Metropolitan Opera, pleading for a resumption of the opera's Saturday afternoon broadcasts to South America and the Caribbean. (If memory serves me correctly, these broadcasts were satisfactorily received here until the early years of the Second World War.) My request was forwarded to the Texas Oil Company which provided me with a lame reply and the inadequate conclusion that this was at the moment "unfeasible" due to "problems involved".

Some months ago, too, a listing of the "Voice of America" schedule reached me and I was appalled at the seeming sterility of some of this schedule. Surely the U.S.A. is far too intelligent to believe that they can cram all that talk down our throats without having us react with a mental and revolting 'indigestion'. It seems to me that one kind and considerate deed is worth a thousand protestations of one's friendship.

As a lad in my teens (in the late thirties) I was nurtured on the Metropolitan Opera, Metropolitan Auditions of the Air, Ford Sunday Evening Hour, RCA Victor, Firestone and Bell Telephone hours, New York Philharmonic, Boston and Philadelphia Orchestras—not to mention highly entertaining and fascinating personalities such as Jack Benny, Fred Allen, Bob Hope, Edgar Bergen and others. These musical and comedy programs were, absolutely, the highlights of our week, and never a day passed but we did not bless the United States.

Today, alas!, we are faced with a surfeit of broadcast words and have become so insured to being *TOLD* what the United States is like instead of being *SHOWN* what it is like that we are beginning to wonder whether the rumbles from Washington are any more diplomatic than the rumbles from Moscow.

Music is the greatest instrument—barring none—of goodwill and it behooves the United States to use its storehouse of good music to build that goodwill. Our U.S. Information Service down here caters to the eye and mind in things of the United States, but the ear is left to atrophy. South Americans and West Indians are great lovers of opera, symphony and all other forms of music. The U.S.A. is exceptionally wealthy in terms of musical performers but niggardly in her unwillingness to share such with these less privileged. One Saturday (during the Metropolitan season) I checked the airwaves and found some five radio stations broadcasting sports but not one carrying anything more cultural. Is not this a crying shame?

The generation of students I now teach in Trinidad is musically barren save for local and popular music forms; and as one who possesses the key to their hearts I know they crave deep down something nobler. The parent company will not sponsor the Metropolitan broadcasts down here, yet one of their branches attends to an important phase of our existence in Trinidad. I would suggest to the "Voice of America" that they awaken.

It seems to me that—and I could be wrong—while protesting the opposite, the U.S.A. is far more isolationist, at least in its musical thinking, than it was some 20 or 30 years ago.

Rupert P. Seemungal
Port-of-Spain
Trinidad, West Indies

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POINTS TO PONDER Aspects of Respiratory Technique

by Alfredo Martino

Correct exhalation in singing can only be effected following correctly inhaled breath. Complete understanding of correct inhalation is necessary in order to eliminate the harm resulting from an imperfect method of breathing. The respiratory type most adaptable to singing is diaphragmatic, combined with lateral.

The upper chest, or clavicular breathing is the worst type, because the effort involved in lifting and dilating the superior costals is much greater than in the use of the easily expandable lower costal areas, with their free bone ends. The resulting contraction of the neck muscles impedes circulation of the blood in the veins of the head, and its return to the heart. From this can arise physical complications detrimental to the voice.

To obtain the best effects in the use of any type of respiration, the lung pressure must be uniform in the entire respiratory process, to insure that all the movements of breathing are sure, easily regulated, and coordinated in a manner allowing a rapid and consistent execution. Only thus can one obtain the maximum effect of a harmonious voice, with the maximum economy of muscular effort. Unless this is achieved, one will produce tiring, husky, tremulous sounds, in which the undulations of tone are unequal and become progressively disorganized, rendering difficult the progression from lower to higher register.

Among the many distinguished singers who have been availing themselves of his unique teaching method, Mr. Martino at present lists Mario Sereni, renowned baritone of the Metropolitan Opera Company, and Morley Meredith, brilliant concert and operatic baritone (Mgt. C.A.M.I.)

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SUMMARY OF THE NEWS

International

United States triumphs at Brussels, as Malcolm Frager wins first prize in the Queen Elisabeth International Piano Contest and Americans take half of the total awards. (Page 11). Extraordinary opera by Cherubini, "Elisa", revived to launch 23rd May Festival in Florence. Three new contemporary one-act operas are acclaimed: Roberto Lupi's "La Danza di Salome"; Luciano Chailly's "Il Mantello"; and Valentino Bucchi's "Una Notte in Paradiso". Most controversial offering is Bejart's ballet "Orpheus and Euridice" with "musique concrète" by Pierre Henry. Warsaw Philharmonic enjoys major success of festival. Sinfonietta by Kasimierz Serocki impresses. Tadeusz Zmudzinski is brilliant piano soloist. Stanislaw Wislowski proves to be a splendid conductor. (page 9). Highlights of Osaka Festival are

Yamada's opera "Black Ships" and Boston Symphony. (Page 9). Modern Jazz Quartet charms Paris, but choreography of production disappoints. (Page 12). Opening "Ballo in Maschera" at Rome Opera dazzles. Stella good in "La Wally", but production is weak. New "Tales of Hoffmann" lively, but "Salome" is off the mark. (Page 11).

National

World premiere of Virgil Thomson's "Missa Pro Defunctis" at Potsdam, N. Y., with composer conducting Crane Chorus and Orchestra, makes profound impression. (Page 17). Cincinnati Festival programs arouse protest as being unimaginative and unable to attract public. "Queen City Suite" by Margaret Johnson Bosworth, local composer, proves light in content. Haydn's "Seasons" under Krips launches series. Foss's "A Parable of Death", Honegger's "King David"; and Berlioz's Requiem are highlights. (Page 14). Happy selection of cantatas and superb singing of choir makes 53rd Bethlehem Bach Festival memorable. (Page 14). High point of 67th May Festival in Ann Arbor, Mich., is performance of Verdi Requiem under Thor Johnson, with

Price, Bible, Da Costa, and Borg as soloists. Symphony No. 2 by Ross Lee Finney, played by Philadelphia Orchestra in premiere, reveals rhythmic abundance and dramatic urgency. Serkin triumphs in Beethoven "Emperor". Segovia and Kincaid impress as soloists. Munroe and Brusilow play concertos with colleagues. (Page 15). Demise of San Francisco's Cosmopolitan Opera points up need for budget-priced company. May be revived with new name and policies. Visit of Cleveland Orchestra under Szell acclaimed by public "frustrated by the lack of a decent level of orchestra performances in this city". Jorda, best in choral music, conducts exceptionally dramatic performance of Verdi Requiem. (Page 18). Lucrezia Bori, beloved opera singer, dies in New York (Page 24). Noted figures of musical world guests at New York Federation of Music Clubs biennial convention in New York. Former colleagues of Enrico Caruso speak at banquet in memory of celebrated tenor. (Page 16). Productions of Deems Taylor's "Peter Ibbetson" and Leos Janacek's "Katyka Kabanova" are announced for Empire State Festival to be held at Anthony Wayne Recreation Area, Harriman State Park, in July and August. (Page 16).

MUSICAL AMERICA

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EDITORIAL

Can Creative Awards Be Dangerous?

It is a curious fact, which cannot have escaped the attention of anyone who has ever stopped to think about the matter, that most of the artistic works which have won contests have been quickly forgotten. And it is also a distressing fact that the commissioning of works by well-intentioned foundations and patrons has frequently had similar results. The works which enjoyed patronage have had a far higher mortality rate in history than those which arose out of some immediate necessity or the sheer impulse of the creator.

Now this does not constitute the basis for an attack on musical contests or commissioning. Both have proved of great service to artists and to musical progress in general. And there have been historical exceptions to the rule, such as "Cavalleria Rusticana", which won the Sonzogno Contest and immediately brought world fame to the obscure young composer. We all know that masterpieces cannot be produced on order and that talent must be long encouraged and protected if it is to flower. But it might be worth while to consider more closely why the winning of a contest has frequently proved the kiss of death rather than the birth of success and whether some of the unfortunate efforts of patronage could not be averted.

There are several dangers involved in a musical contest. In the first place, the judging of the scores submitted is a herculean task and it is small wonder that a work of striking timeliness or cleverness will lure the overworked judges to a hasty decision, to the neglect of more enduring values in less immedi-

ately appealing music. And in the second, it is a well known fact that composers always dig into their files when a contest is announced. They feel that they have nothing to lose and much to gain, if by a lucky chance the music which has hitherto failed to attract anyone should triumph. Thus, a second or even third rate composition will win a contest and be trumpeted into a temporary fame and attention which it does not deserve.

And, ironically enough, a work of genuine merit and natural evolution, such as Ernest Bloch's "America," which won the MUSICAL AMERICA AWARD in 1928 and is discussed elsewhere in this issue, can suffer from such success. Bloch's score was performed throughout the nation and forced into the role of a sort of patriotic epic. There was, of course, a sharp critical reaction to the somewhat feverish claims for its stature, and a public which might have developed a real affection for the work let it sink into oblivion because it have been overtouted.

With patronage, the story is the same. Anything that encourages the second rate, that does not apply the most stringent tests, that fails to appeal to the best judgement and to the most natural conditions is likely to fail. A few years ago a work by Leroy Anderson won a fantastic sum in a contest. Who has ever heard it? Where is it played today? And even those of us who have saluted the Louisville project with warmest cordiality must ask ourselves: Who expects anything outstanding to emerge from it? Who awaits a new Louisville recording today with high hopes?

20 YEARS AGO

Richard Lert leads Handel's "Belshazzar" in what is believed to be its first complete hearing in this country, in Pasadena's fifth annual music festival.

Although the European atmosphere is uneasy because of the war, Florence seems like an oasis of peace and serenity as the annual Maggio Musicale opens, with Rossini's "Semiramide".

Manuel de Falla crosses the Atlantic Ocean for the first time, to take up residence in Argentina.

The Glyndebourne Opera troupe moves to London because of the war and gives "The Beggar's Opera", with John Gielgud as director and playing the part of Mac-Heath.

Honegger's "Christophe Colomb", created especially for radio performance, is broadcast from Lausanne, Switzerland, under the direction of Ernest Ansermet.

A banquet at the Drake Hotel in Chicago launches a drive to bring symphonic music within the range of all through the medium of phonograph records.



Arturo Toscanini, off on a good-will tour to Brazil with the NBC Symphony, bids farewell to David Sarnoff (right) Chairman of the Board of NBC

A festival of six concerts is given by the Cleveland String Quartet in May. The quartet is headed by Joseph Fuchs.

Frederick S. Converse dies at age of 69. He was the first American composer to have an opera sung at the Metropolitan.

Walter Damrosch and his wife mark the 50th anniversary of their marriage.

WHAT ABOUT MUSIC IN



PUERTO RICO?

Read the story in the JULY issue of MUSICAL AMERICA ■ Enjoy a new look at the great Casals Festival ■ A definitive history, in story and pictures, of the Island's music from its earliest beginning to its flourishing present ■ A message from the Governor ■ Puerto Rico's rapid growth as a major cultural center.

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INTERNATIONAL REPORT

Osaka

Eclectic Native Opera

The third International Festival held at Osaka during April and May featured concerts by musicians from the United States in honor of the centennial year of Japanese-American diplomatic and commercial relations. These included appearances by the Boston Symphony and the Paganini String Quartet. A production of Kosac Yamada's opera "Black Ships", the title referring to the three American vessels that visited Japan and led to the signing of the Japan-United States treaty also figured as an "American" event.

Opening night at the Festival, always a gala affair, began with an impressive ceremony attended by distinguished Japanese and foreign guests. A fanfare from the gallery announced the opening ceremony while flags of the six nations taking part in this year's festival—Czechoslovakia, Switzerland, Spain, France, the United States, and Japan—were displayed on stage. The playing of the Japanese national anthem was followed by an address by Shin Hori, president of the Osaka International Festival Society, and the ceremony was concluded by the performance of a concerto by Shinichi Yuize for flute, koto (13-stringed zither) and orchestra, in which the local Kansai Symphony was conducted by Takashi Asahina.

The first concert was given by the Czech Chamber Orchestra from Prague. The 24 string players under the direction of violinist Josef Valch gave performances without conductor, but with an almost faultless ensemble. Their playing was characterized by the same firm tone and vibrant style that marked the performances of the string section of the Czech Symphony when it visited Japan last autumn.

Their programs were composed principally of compositions from the Baroque and early Classical periods but also introduced works by Czech composers, including a Suite for Strings by Leos Janacek and the Serenade in E flat by Josef Suk. Viktoria Svhlikova, a Russian pianist touring with the Czech musicians, gave an animated interpretation of Bach's Concerto in F minor.

The noted Swiss soprano Maria Stader gave a program of Mozart arias with the Kansai Symphony conducted by her accompanist, Hans Erismann. Her singing of the "Alleluja" from Mozart's "Exsultate, Jubilate" aroused so much enthusiasm that she had to repeat it and it was demanded by her audiences at every subsequent concert at which she appeared. Miss Stader also gave highly sensitive interpretations of German lieder.

The famous Spanish harpist Nicanor Zabaleta was virtually unknown to Japanese audiences when he came here, and his musicianship and technique amazed and delighted them. Music of Spain was also heard in connection with the authentic national dances presented by the Spanish Ballet of Pilar Lopez.

The Paganini String Quartet gave one all-Beethoven program at the request of the Japanese and one program of quartets by Mendelssohn, Debussy, and Bartok. There is a growing appreciation of cham-



A scene from Kosac Yamada's opera "Black Ships" based on the visit of the American navy that led to the treaty opening Japan to the West, at Osaka

ber music in Japan and hundreds of enthusiasts crowded backstage after each concert.

The opera "Black Ships" has a libretto based on the affair of Townsend Harris, first American consul to Japan, and the servant girl Okichi. The Japanese composer Yamada received his musical training and cultural ideals in Germany. His music is pleasing and it makes use of Japanese melodic idioms in the Puccini manner. The part of the consul was capably sung by an Italian tenor, Arrigo Pola; all other musicians taking part were Japanese. The beautiful settings and stage effects were in the best Kabuki tradition and proved to be the most noteworthy feature of the production.

The climax of the festival came with the concerts by the Boston Symphony. The committee in charge had tried unsuccessfully to arrange to have the Bostonians open the festival; instead, they brought it to a triumphant close. The first concert was conducted by Aaron Copland and featured two of his works, Symphony No. 1 and Suite from "The Tender Land". The second program, made up of Beethoven's Third Symphony, Piston's Symphony No. 6, and the Second Suite from Ravel's "Daphnis et Chloé" was conducted by Charles Munch. Both concerts had a tremendous success but the brilliant performance of "Daphnis" aroused the greatest

enthusiasm on the part of the audience.

Visitors to the festival were given an opportunity of attending performances of Japanese classical music and dramas, including a concert of koto music and performances of Noh, Bunraku and Kabuki dramas. In all three types of drama, music and dance are indispensable elements.

Attendance at the festival this year was lower than in the two previous years but plans are underway for next season when artists from abroad and Japan will unite again in presenting the arts of both East and West.

—Eloise Cunningham

Florence

Cherubini Revival

The Florentine May Festival opened its 23rd season on May 10 at the charming little Teatro della Pergola with the first performance in this century of Luigi Cherubini's opera "Elisa". Its first hearing was in the revolutionary Paris of 1794. Since this is the bicentenary of the birth of the great Florentine composer, the choice was eminently fitting as to time and place, for Cherubini's father was the clavichordist in this same theatre and it was under his guidance that his son pursued the musical education which developed his talents so rapidly that his works were being performed before he was thirteen.

Despite the handicaps of an unbelievably bad libretto and a scenic production which was ill-adapted to the small stage, the dramatic and musical impact of this "new" Cherubini work could not be obscured.

From the purely musical standpoint one could not ask for a much better presentation. Franco Capuana proved with the exciting overture that he loved and appreciated the genius of the composer whose use of the orchestra was an inspiration to Beethoven, to Wagner, and even to Berlioz.

The singers were all good. Gabriella Tucci, as Elisa, was convincing and sang her big aria "Il caro sogno" with a purity and tonal limpidity which were admirable. Gianni Raimondi coped with the difficulties of the tenor role, Florindo, with assurance and Mario Zanasi was a much better baritone here than he is at the Metropolitan. Paolo Washington is fast becoming one of the leading lyric basses—



Charles Munch conducting the Boston Symphony in Tokyo

a lovely voice and a fine stage presence. The others in the cast were of really superior calibre. It's only too bad that a cramped stage and faulty direction militated against the full realization of an extraordinary pure music-drama.

Eleven years ago the Maggio brought the same composer's "Medea" to the attention of the musical world along with Maria Callas. I hesitate to predict that "Elisa" will achieve the same success, but I recommend it unreservedly to any impresario who is interested in giving his audience an exciting evening in great music.

The second night was designed as a complete contrast to the opening. It consisted of three contemporary one act operas—"La Danza di Salome" of Roberto Lippi, a first staged performance; "Il Mantello" of Luciano Chailly, a world premiere; and "Una Notte in Paradiso" by Valentino Bucchi, a first public performance. Both Lippi and Bucchi are very much a part of the current musical scene in Florence, while Chailly is a 40-year-old native of Ferrara who has only recently made the lyric theatre his prime interest. All three works were highly effective from the standpoint of sets and lighting, and each of them was musically and dramatically worthwhile.

Lippi's Salome is a quite different girl from the one conceived by Richard Strauss. The text is that of a sacred representation of the 14th century and Lippi has used his modern idiom to emphasize the stark horror of the tragedy. It is an effective work.

The music of Chailly was new to me—and to most of the rest of an enthusiastic audience. He has taken a taut little melodrama by Dino Buzzati which tells the tale of a mother who will not believe her son was killed in battle. He returns to his mountain home and while his commander waits outside he enters cloaked to the eyes. His speech is a series of inarticulate sounds which nonetheless seem comprehensible. His young brother finally pulls open the cloak, disclosing the fatal wound, and Death, who has granted this last farewell to his loved ones, becomes once more his commander as he leads him away into the night. Curtain.

Renato Cesari, a fine baritone, acts and articulates the inarticulate dead son. It is a remarkable tour de force both musically and vocally, for he is using his voice to produce sounds which are normally the antithesis of singing and he is using quarter tones with an accuracy of intonation which is amazing. His mother, sister, and fiancée, all good singers, are the ones who seem inarticulate in their conversation with the man. Chailly's orchestra consists of a few wood-winds, brasses and percussion, plus such effects as he wishes from Martenot waves, a musical saw, bells tuned and distorted on magnetic tape, a Hammond organ, and, most effective of all, a chorus singing what can only be called abstract music. I know it all sounds pretty weird but I was deeply moved by the work and the audience ate it up.

The Bucchi one-actor, although death is the protagonist, is a relatively gay fable, set with the composer's usual colorful, facile and individual style. It, too, had a great success with the audience. To Gianfranco Rivoli, who prepared and conducted the Chailly and Bucchi works, must go a large share of the credit for their success.

The concert of the Milan String Quartet was also devoted to modern music. Alban Berg, Bruno Bettinelli and Riccardo Malipiero were the composers represented, the latter two by works commissioned for this



Foto Marchiò
A set drawing of a scene from Luciano Chailly's opera "Il Mantello" which had its world premiere at the Florence May Festival

Festival. The gifted young members of the quartet did full justice to the music—interesting but not exciting.

The fourth presentation of the season was in a certain sense the most interesting and certainly the most controversial evening of the festival to date. This was a first performance in Italy of a new and startling version of the Orpheus and Euridice legend which has fascinated countless theatre practitioners from Euripides to Tennessee Williams. This time we have a ballet, the libretto (some of it intoned) and choreography by Maurice Béjart, with "concrete" music by Pierre Henry; the company, the Ballet Théâtre de Paris. I suspect the only way to label this collaboration of two obviously brilliant young Frenchmen is to call their work neo-classical surrealism.

Orpheus' search is not for Euridice, it is for his own soul. In the course of that search in which he is accompanied by his shadow, who is his conscience, his guardian angel, his evil genius, he undergoes all experience of mankind from birth to death—and resurrection—with always the eternal "Why?" driving him in his flight from himself.

Béjart, who also dances the role of Orpheus, has choreographed his drama in a variety of styles each well-adapted to the character or the dramatic necessity of his plot. His Orpheus might have been conceived jointly by Balanchine and Martha Graham. Michele Seigneur, his shadow, is superbly classical. His corps de ballet in the "Tam Tam" scene might easily have learned their postures and violent action in a Haitian jungle, and Venus, who emerges stark-naked, as a pearl from her oyster shell is as frenetic in her wooing of Orpheus as is permissible on any stage. Euridice in her brief appearance is graceful in her classic costume. Death, despite a frightful white wig, is angularly sinister, while Romeo and Juliet execute a charmingly innocuous pas de deux.

Henry's concrete music—if music it is—is an exciting rhythmic back-ground. He has had no hesitation in resorting to the most bare-faced representational noises to create a sound-track which has amazing ingenuity.

This tour-de-force is hardly what one expects to see and hear within the classic

walls of the Teatro della Pergola but it is quite possible that Verdi's "Macbeth", which had its first performance in the same theatre 113 years ago, was even more startling than this Béjart-Henry opus is today.

The concert of the Italian sextet "Luca Marenzio" took us back four centuries to the polyphony of Gesualdo and Monteverdi. This unusual group of singers consists of two sopranos, countertenor, baritone and bass. In the Gesualdo music, four madrigals, the bass Piero Cavalli acted as conductor, while the other five voices sang a cappella the strangely modern and beautiful measures of this unjustly little-known composer. In the Monteverdi "Mass a cappella for six voices" the sextet was augmented by eight additional singers. The fourteen voices, directed by Cavalli as he sang with the other bass, gave an impeccable performance.

The Philharmonic orchestra of Warsaw came to town on May 23 and gave a concert which was the most enthusiastically received event of the season. And rightly so, for this is a superb band and the program was designed to show it at its best in a variety of styles. It opened with a Sinfonietta for two string orchestras by the 28-year-old Polish composer Kasimierz Serocki, a thoroughly musicianly piece of polyphonal writing using the two orchestras in a continuing dialogue, each group composed of about forty strings. It was given a brilliant reading under the splendid conductor, Stanislaw Wislowski.

The rest of the orchestra then came on, bringing the total to 115 including 9 bass-viols. The Sinfonia Concertante for piano and orchestra by Szymanowski was performed with Tadeusz Zmudzinski as soloist. This young man is a brilliant technician and his handling of this virtuoso work was about as near perfection as one could wish. His encores, two Chopin fragments, proved that he has sensitivity along with his superb technique. Exceptionally fine, too, was the performance of Ravel's "Daphnis and Chloe". Strangely, the Tchaikovsky "Fifth" was the least satisfying reading of the evening. For all his previously demonstrated ability, I am afraid that Mr. Wislowski became a little too reverent.

—Frank Chapman

Stella in "La Wally"

As usual, the Roman opera season has been varied both in its repertoire and in the quality of the performances and productions. The opening "Un Ballo in Maschera", was something of a dazzler, with an all-star cast (Antonietta Stella, Giuseppe Di Stefano, Ettore Bastianini, and the interesting young mezzo-soprano Adriana Lazzarini), new sets, and staging by La Scala's Margherita Wallmann. Gabriele Santini conducted with verve, and the singers—especially Miss Stella and Mr. Bastianini—responded.

Miss Stella was the protagonist of "La Wally" a few weeks later, and again she distinguished herself, though on this occasion she received far less support from the conductor (Franco Capuana) and virtually none from the director (Carlo Piccinato). Catalani's opera has a great deal of charm, and—in the last act, especially—moments of real dramatic force and musical interest. It is a far more refined and individual work than the more familiar period pieces by Ponchielli and Giordano, but the very delicacy of the music and the idiocy of the libretto required firm hands at the helm; in Rome they were lacking.

Mr. Santini, however, returned to the podium for a revival of "La Forza del Destino", a somewhat routine production notable for the singing of Carlo Bergonzi. A new soprano, Floriana Cavalli, was the Leonora. Physically ideal for the role, she seemed somewhat wooden on the stage, and though her voice has some bright spots, she is not yet ready to tackle a difficult role like that of Leonora. She has still to learn how to make a dramatic point vocally (her "son giunta" and all the rest of the scene outside the monastery lacked incisiveness), and she has to smooth the rough patches in her voice. But, with work, she may become an important singer.

Important names abounded in the Rome opera's "Don Giovanni", but the result was a disaster all the same. Vittorio Gui conducted with a nonchalance that was almost actionable (if Mozart had living heirs, they might have consulted their lawyer), and the staging by Margherita Wallmann was equally nonexistent. Luigi Alva proved again that he is a stylish tenore *di grazia*, and his Don Ottavio was the bright spot in an otherwise gray evening. The Don was Tito Gobbi, surely one of Italy's best singers, but . . . Many Mozartiens were eager to hear the role sung by an authentic baritone for a change, but Mr. Gobbi sounded pinched and dry, and he and the conductor were like strangers on a train much of the time.

Productions during the month of April have included a new "Tales of Hoffmann", and new mountings of "The Medium" and "Salome" (the last two, a double bill).

The Offenbach opera is rarely done in Italy, and it was pleasant to see it again, in a very carefully planned edition at the Teatro dell'Opera. Oliviero De Fabritiis conducted in a rather slack fashion, but for the rest, the evening was full of interest. The designers, Veniero Colasanti and John Moore, created sets that owed more to Louis Napoleon than to the Gothic, but they were full of charm and color. And Herbert Graf kept everything moving, including the stage (which perhaps resolved just a fraction too long during the *Barcarolle*).

Virginia Zeani sang the three leading female roles. Though she was not ideally

Frager Triumphs in Brussels Contest

Brussels. — The young American pianist Malcolm Frager was acclaimed winner of the Queen Elisabeth of Belgium Piano Contest on May 29. As first laureate, he receives a prize of \$3,000. Only last September, Mr. Frager won the Levitt Prize in New York. He will give several concerts during his visit to Belgium.

There were eleven other awards, and the results marked a spectacular triumph for American pianists. Of the total of twelve awards, half were won by Americans. Besides Mr. Frager, American winners were: Lee Luvisi (third prize, \$1,500), Shirley Seguin (sixth prize, \$800), Jerome Loewenthal (ninth prize, \$400), Augustin Anievas (tenth prize, \$400), and Kenneth Amada (twelfth prize, \$200).

Other winners were the Canadian Ronald Turini (second prize, \$2,000), the Russian Alice Mitchenko (fourth prize, \$1,200), the Hungarian Gabor Gabos (fifth prize, \$1,000), the Austrian Walter Kamper (seventh prize, \$700), the Russian Juri Airapetian (eighth prize, \$600), and



Malcolm Frager, winner of the first prize in Brussels, is congratulated by Queen Elisabeth of Belgium

the Spanish Alberto Gimenez Attenelle (eleventh prize, \$300).

More than 70 competitors from 21 different countries registered for the contest, but only 62 were present on the opening day. After a first test, 24 contestants, 10 of them Americans, were chosen. After the second test, 12 pianists were chosen for the finals. The other winners, as well as Mr. Frager, will also give concerts this summer.

—Edouard Mousset

suites to the parts of Olympia and Giulietta, she did a workmanlike job with both of them, skillfully covering up her difficulties with clever acting. But there was no need for covering up when it came to the part of Antonia, which might have been written with her in mind. She was moving, dramatic, and musical at every point.

Nicola Rossi-Lemeni, who is not a baritone, was miscast in the multiple Coppélia-Dapertutto-Miracle part, and the "diamond" aria did not come in for its full effect. He acted well, however, and carried off his assignment with panache, though he was forced occasionally to violate the music.

The Hoffmann was Nicola Filacuridi, a good musician with a pleasant, ringing tenor voice. Towards the end of the evening he showed signs of fatigue, which was only natural, given the strain of the part and the lack of support from the conductor.

It was surely not a happy notion to couple "The Medium" with "Salome"; Madame Flora and the Palestinian princess are a gloomy pair of ladies at best. If both operas had been given excellent performances, the program might have been tolerable. But since each was full of defects, the evening was long and tiring.

In this case the Flora was Gianna Pederzini, who was way out beyond her depth. Unable to cope with the notes, Miss Pederzini chose to speak the role,

and in this circumstance, she could not bear comparison with actresses of the legitimate stage. Her incapacity understandably threw the evening out of kilter, and though Lydia Marimpietri (the Monica) and the other singers did their best, they could never bring the eerie atmosphere into focus, despite the staging of the composer himself.

Franco Capuana conducted rather tentatively, and his "Salome" was equally off the mark. Muddy and vague, unnecessarily loud at times, strangely accelerated at others, the music was never allowed to flow and swell and engulf, as it should. The Salome was Lilian Birkas, who sang the Italian translation valiantly, but with execrable Italian diction. Her silent-film style of acting was also disconcerting, and her voice was unpleasant and uncertain, though, towards the end, she grew more steady and sang with some efficacy.

The vulgar staging of Friedrich Schramm helped ruin the evening, which even the fine singing of Dino Dondi (Jokanaan) and Ramon Vinay (Herod) could not salvage.

—William Weaver

Spoleto Festival

Several new American Ballets will be introduced in Spoleto under Paul Taylor and Donald MacKay. The international company will consist of 12 young dancers and will include Arthur Mitchell of the City Center and Mary Hinkson and Akiko Konda of Martha Graham's company.



Louis Johnson, Crystine Lawson, and Lelia Goldoni in "The Comedy", performed with the Modern Jazz Quartet

Paris

Modern Jazz with Dance

Before departing on a world tour, the Modern Jazz Quartet gave the world premiere of its first production with dancers, "The Comedy", with choreography by Louis Johnson, at the Théâtre de l'Alhambra-Maurice Chevalier. The event had been awaited impatiently, and the theatre was packed with a huge audience, in which one noted all of the celebrated figures of theatre, films, and song in Paris, with Marlene Dietrich at the head of them.

Whatever our personal conceptions of style, esthetics, and doctrine in jazz, we must all admire profoundly the musical creations and performances of those four prodigious artists: John Lewis, Milt Jackson, Conny Kay, and Percy Heath. If they are hotly debated by a whole school of amateurs of modern jazz in Paris, they are nonetheless the object of a consideration, an esteem, and an enthusiasm that are really extraordinary.

We had anticipated that anything produced from the soil of this group, so to speak, and under its aegis would have a comparable originality of conception and dazzling technique. Alas! Most of us felt a certain disillusion. The marriage of the Modern Jazz Quartet with a quartet of dancers did not fulfill our justifiable expectations.

Yet the idea behind this combination of forces was an excellent one. This ballet, called "The Comedy", consists essentially in the transposition of the *commedia dell'arte* into the domain of jazz. The libretto is made up of a succession of

traditional situations borrowed from the *commedia dell'arte*, and it describes perhaps, according to the authors, a day in the life of four actors in the troupe of the Commedia: Fontessa, Columbine, Harlequin, and Pierrot. These four roles are performed by two Negro artists and two white artists: a black Harlequin (Louis Johnson), black Fontessa (Crystine Lawson), and white Pierrot (Kevin Carlisle) and white Columbine (Lelia Goldoni, who was presented to us as a descendant of the famous Venetian dramatist Carlo Goldoni).

It was a fascinating idea to see all these comic, burlesque, sentimental, and poetic scenes created in the subtle atmosphere that the Modern Jazz Quartet excels in evoking. But it was an idea demanding, if not a veritable scenic imagination, at least genuine invention coupled with a comparable choreographic technique. But this was not actually the case. The choreography had been created by the young American dancer and mime Louis Johnson, who revealed only rather weak invention, which seemed especially designed to show off his own athletic qualities as well as that indisputable talent for mime possessed by so many Negro artists. This choreography, despite some pretty passages, often lacked imagination and originality.

As to the dancing, the four artists are obviously very charming and appealing, but it is also clear that they do not possess the sort of virtuosic technique which would make a worthy complement to the prodigious virtuosity of the Modern Jazz Quartet. They are very gifted young people, but their work did not rise above the level of a distinguished amateurism. There arose, therefore, a disequilibrium between music and dance.

John Lewis, pianist of the Quartet, conceived the music for "The Comedy". He is a great artist, with an invention, a distinction of style, and a poetry that are inimitable. But I do not feel sure that his music for this work was so happy or distinguished as those he usually creates. It reveals his original style derived from ancient procedures of writing and form in classical and preclassical music in the framework of modern jazz. And it is clear that this neo-archaism is very well suited to a ballet based on the *commedia dell'arte*. But this music, in performance with the dance, often seemed a bit trite, with touches of sickly sentimentality that evoked a compound of Massenet and Ted Lewis.

The work was cleverly staged. At the left and at the rear were the four instrumentalists, well lighted, so that they seemed like four fantastic barmen distilling mysterious musical melanges. And at the stage right the danced scenes took place in front of an ingenious decor composed of geometric lines and prehistoric plants, more or less inspired by Klee and Miro.

In spite of the choreographic weakness, the evening was a success for the Modern Jazz Quartet which is irresistible. The superb style of these four instrumentalists was especially clear in three magnificent solos at the end of the program, "La ronde", "A Social Call", and "How High the Moon".

The most valuable criticism of the Modern Jazz Quartet has to remain rather theoretical. For it does not in any way impugn the perfection of its technical achievements. One might say, in comparing these artists with certain composers of the Viennese dodecaphonic school, that, while finding a new language for jazz and breaking with tradition, they have not found simultaneously the forms of architecture which would emerge most naturally from this new language. And it is the absence of new and adequate musical forms which has forced the Modern Jazz Quartet to adopt a notation and framework borrowed from classical music.

It is this which prevents the style of the Modern Jazz Quartet from being precisely "modern". But we must always remember that this objection is purely theoretical, and that the precious, even manneristic, style of this ensemble is very remarkable as a manifestation of the Baroque in the music of jazz.

—Claude Rostand

Handel Revival

"Radamisto" Performed

London.—England's five-year-old Handel Opera Society, whose productions last June at Sadler's Wells Theatre provided Joan Sutherland with a success comparable to her "Lucia" earlier that year at Covent Garden, will be returning to Sadler's Wells in July with two more of Handel's dramatic works. This year's choice is "Radamisto", which has not been staged in England since Handel's day, and "Hercules", of which the first and only professional stage performance in London was given by the Handel Opera Society in 1956.

The season will be July 5-9, and the casts will include Jennifer Vyvyan, Monica Sinclair, Josephine Veasey, Margaret Lensky, Jacqueline Delman, Owen Branigan, Raimund Herinx, Forbes Robinson and the Chandos Chorus. The orchestra, with Thurston Dart playing the harpsichord continuo, will be conducted by Charles Farncombe.

MEPHISTO'S MUSINGS

Off-Limits

Hitherto forbidden territory was revealed to the members of the press on May 10, when the house of G. Schirmer for the first time opened its printing plant in Long Island City to visitors. Since Schirmer prints music for other publishers as well as for itself (more than half of the music issued in the United States, in fact) and since some of the processes are still secret, the plant has always been barred to visitors. As Rudolph Tauhert, president of Schirmer's and host to the journalists, explained, "It is off-limits even to our own Publications Division personnel." The visit was a sort of preview of the celebrations to be held in 1961, which will be Schirmer's centennial.

The visitors were shown the entire process of publishing music, from the engraving from the original manuscript through the various printing processes to the binding and mailing. The Schirmer plant, the largest in the world, covers an entire block and is three stories high. It contains the printing plant and engraving department, bindery, stock rooms, storage vaults for engraved music plates dating back to the 1880s, shipping department and a machine shop. The plant consumes 2,500 tons of paper a year and it produces approximately 140 million pages per year.

Electronic Lost Chord?

They're searching for the "lost chord" at the Massachusetts Institute of Technology.

In a study financed by the National Association of Music Merchants, M.I.T. researchers armed with computers, electric eyes, high speed cameras and tape recorders are looking for the proverbial "lost chord" trying to discover the "unknowns" in the music field.

"The research we are sponsoring at M.I.T. may start anywhere in music, and may end somewhere or nowhere," says William R. Gard, executive secretary of the music merchants group. "We are trying to find out specifically why music is music. We are seeking to discover new avenues in music, new directions, and literally find the lost chord famed in song."

The five-year M.I.T. project is described as exploring the mechanics of music from a purely scientific approach, ranging from mathematical analysis of musical tones to photographic studies of vibrations made by musical instruments. Experiments are conducted by M.I.T.'s department of physics and described as "Basic Research in Music".

"At a time when science seemingly is devoting all of its effort to finding new nuclear weapons and new ways to crash into outer space, it is significant that some men of science are still interested

in cultural pursuits, and seeking ways and means for more enjoyment of the finer aspects of life," Gard noted. "It well may be that there is far more hope of finding a path to world peace in such research, than in atom smashing."

"At M.I.T., despite all the intensive scientific research into atom and space, the faculty and students still find much need for music with eight courses taught at the institute and such extracurricular activities as a chorus, which toured Europe last year, a band, a symphony orchestra, a woodwind and brass ensemble and glee club."

"The end results may produce benefits of undreamed-of importance and value to the music world, or possibly wind up in a dead end. But we do want to learn exactly what makes music what it is, and once establishing that, perhaps we can extend the findings to areas previously inconceivable in the music field."

The project is conducted in the electronics research laboratory at M.I.T. and uses among other equipment a large IBM-704 computer, which converts music signals into numerical form. The numbers are then analyzed by a digital computer, before being further broken down into musical tones.

Photographic studies of music also are being conducted, vibration of violin strings when played being recorded by high speed cameras at a rate of 7,000 frames per second. Similar photos are also being taken of piano and harp strings to determine what effects shortening or lengthening strings will have on musical tones. Tones studies on various musical instruments in the orchestra are also being conducted, studying contrasts of sounds in various kinds of rooms.

"The experiments are just that, not pointed in any direction but designed for discovering the unknown. It could be that the M.I.T. researchers may find a lost chord, if there exists such a thing in the music world," concludes Gard.

A noble but, I fear, bootless quest. Our composers, it seems to me, already have found more lost chords than anybody knows what to do with.

Burned Manuscripts

From H. H. Stuckenschmidt come the following paragraphs regarding a recent unfortunate happening in Germany:

With vitriol against Rubens, with burning gasoline against Beethoven, such are the pitiable heroic deeds of our day. The recent attempt to set fire to the Beethoven House in Bonn was not a deed of Puritanical iconoclasm or a futurist manifesto. It was not even the work of a manic-depressive, but simply of a publicity-seeker.

The furniture and other mementos of Beethoven's youth destroyed in the fire were a sufficiently sad loss. But two manuscripts also went up in flames, works of the young genius, one of them unpublished. What does this loss mean to us?

The lied, "An Laura", was composed in Bonn about 1790, according to the Kinsky catalogue. It was the first of four

poems by Friedrich von Matthisson set by Beethoven. This once-popular poet's "Andenken" ("Ich denke dein") was frequently set to music, by Weber, Schubert, Beethoven, and Konradin Kreutzer, among others. His "Adelaide" inspired Beethoven's masterpiece of dramatic song.

"An Laura" cannot bear comparison either with "Adelaide" or the "Opferlied" of 1824. This little work is not even included in the Master Collection of Beethoven's songs, though, curiously enough, it appeared in the Vienna Diabelli Edition as an added 12th Piano Bagatelle. The autograph was discovered in a Leipzig collection in 1911, was acquired by Wilhelm Heyer in Cologne, and in 1927 given to the Beethoven House. It consisted of one and a half badly preserved pages, unsigned and without a title. The song is not included in the Complete Edition.

The piano score of the music for a knightly ballet (the other lost manuscript) was also not important. The work was also composed in Bonn, probably about 1791. We know from contemporary reports that on March 6, 1791, the nobility performed such a ballet in the Bonn Redoutensaal. It treated of the "favorite pastimes of our ancestors", of war, hunting, love, and drinking. Count Ferdinand Waldstein wrote the scenario and was also accredited with the music. The score of seven pieces (March, German Song, Hunting Song, Love Song, War Song, Drinking Song, and German Dance) is in Beethoven's hand. It has belonged since 1901 to the Prussian Music Collection (East Berlin State Library), where it remains unharmed today. It is published in a supplement to the Complete Edition.

Beethoven also made a piano score, in which one of the six pages is in a strange hand. The autograph was bought from the Frankfurt publisher Dunst by the Paris music dealer Maurice Schlesinger. In 1907 the Beethoven House acquired it. The score is unpublished, although another, arranged by Ferdinand Dulcken, was issued in 1872 by Rieter-Biedermann in Leipzig and Winterthur.

The music suits its purpose well and is free from all problems. The German Song reappears in 1809, transposed from D major to G major, and slightly changed, as the Finale of the Piano Sonatina, Op. 79. The War Song reappears in the same year in the "March for the Bohemian Army", the later "York March". Georg Kinsky suggested that Beethoven's friend, Count Waldstein, aided in the composition of the ballet.

Terrible Pun Dept.

When the state-controlled booking agency in Yugoslavia informed the Modern Jazz Quartet of its intention to pay for the first five of ten scheduled concerts in American dollars and for the second five in Jugoslav dinars, the quartet cancelled the second set of concerts. This led one of my minions, a master of the Terrible Pun, to observe that it is a rare musician these days who would refuse to play for his dinar.



NATIONAL REPORT

Cincinnati

Festival Fare Challenged

The 43rd biennial Cincinnati May Music Festival fell due this year and was given May 2, 4, 6 and 7 under Josef Krips's direction in historic Music Hall, which was built to house it in 1878. The Cincinnati Symphony, the May Festival Chorus of 250 voices, and a large group of soloists participated.

The opening concert was devoted entirely to a performance of Haydn's "The Seasons", with Donald Gramm, Pierrette Alarie and Richard Lewis as soloists. The opportunity to hear this rarely performed oratorio appealed to only 1,600 persons, a circumstance that gave the 3,800-seat auditorium a far from festive appearance. The performance was excellent, but many felt the work lacked the elements that make a first night an exciting affair.

The second Festival concert included the world premiere of "Queen City Suite" by Margaret Johnson Bosworth, former Cincinnati night club and television performer. The Suite is written for children's chorus and orchestra and contains 17 short episodes having to do with Cincinnati's history.

It is lightweight material, more in the slick Broadway-TV tradition than in the solid Festival tradition, but not without its undeniable Pop-concert charm. A children's chorus of 500 from the Cincinnati Public Schools sang. Robert Middleton was narrator.

The feeling here is that the work was far too costly both in time and money, for its negligible musical weight, and that a composer of stature could have been set to work for the same or less expenditure.

Also on the second program were the Organ Concerto in G minor by Francis Poulenc, with Hans Vigeland, of Buffalo, as soloist, and the "Requiem" of Berlioz, sung by the May Festival Chorus and Richard Lewis, tenor. Nearly a capacity crowd attended.

Excerpts from "The Ring of the Nibelungen" were sung at the third concert by Margaret Harshaw, soprano; George London, bass; Maureen Forrester, contralto; Albert Da Costa, tenor, and several local soloists in minor roles. Artistically, this was one of the genuine triumphs of the Festival, but again, the audience was small.

The final evening was devoted to the "Gloria" by Vivaldi; Lukas Foss's "A Parable of Death"; Honegger's "King David" and the "Hallelujah" chorus from Handel's "Messiah", the traditional closing number.

Felicia Montealegre (Mrs. Leonard Bernstein) narrated "A Parable of Death" with fine melancholy and understanding of the Rilke poems on which the work is based, and Richard Lewis continued to be impressive and reliable in the tenor solos.

Honegger's great, rattling symphonic psalm was sung with appropriate brilliance and thunder by the Festival Chorus, the core and reason for all May Festivals, and many felt here, at last, was a true Festival night. Basil Rathbone was narrator, and the soloists who added real drama and resonance to the performance included Phyllis Curtin, Maureen Forrester and Leopold Simoneau.



Cincinnati Post

Joseph Krips, musical director of Cincinnati Festival, gets final tie-adjustment from Mrs. Krips

It has become obvious that in order to continue, the May Festival board of directors will have to overhaul its conception of what constitutes Festival fare, and the suggestion has been made that the scope be broadened to include ballet, drama, and even instrumental soloists in future programs, to entice a wider audience into attendance.

—Eleanor Bell

Bethlehem

Bach Choir Excels

An unusually happy selection of cantatas and a performance of the B minor Mass that was equally notable for soaring inspiration and artistic balance made the 53rd annual festival of the Bach Choir of Bethlehem especially memorable.

Bach is a composer who has to be lived with as well as revered, and I know of no musical experience more exhilarating than to hear the Bach Choir launch that opening "Kyrie eleison!" of the Mass straight up to heaven. For these singers have steeped themselves in this music for decades, and they not only love it but they believe it. And Ifor Jones (whether one agrees with his conceptions or not) is a superb leader, who can set a chorus on fire without ever losing control of the conflagration. "Romantic, topheavy, 19th century", sniff the purists, but I feel convinced that Bach himself would have been pleased with these performances. Like Bruno Walter's interpretation of the "Passion According to St. Matthew", Mr. Jones's Bach reveals to us the great heart and soul of the man.

The program on Friday afternoon, May 13, was made up of the Motet, "Lobet den Herrn, alle Heiden"; and the Cantatas Nos. 166, "Wo gehest du hin?", and 195, "Dem Gerechten muss das Licht". The Bach motets are notoriously difficult to sing, and whether they are done with accompaniment or a cappella, the pitch problems are acute. Interestingly enough, the choir fared better without accompaniment than with it. At the opening, where Mr. Jones used accompaniment, there was a woeful discrepancy of pitch between singers and instrumentalists, but the closing section, a cappella went much better. More rehearsal was obviously needed, but it was a noble attempt which captured much of the majesty of the music.

The Cantata No. 166 not only contains uniformly eloquent and beautiful solos for contralto, tenor, and bass—capably sung by Jean Sanders, John McCollum, and Donald Gramm—but an unforgettable soprano chorale set to the melody of "Herr Jesu Christ, du höchstes Gut", which was marvelously done by the sopranos of the choir. The playing of the instrumentalists,



Soloists backstage at the Cincinnati Festival (above) Richard Lewis, Donald Gramm and Pierrette Alarie with Willis Beckett, director of the Festival Chorus; (below) Maureen Forrester, Leopold Simoneau, Phyllis Curtin



recruited from the Philadelphia Orchestra, was also a delight.

I have only one quarrel with Mr. Jones's treatment of the cantatas. He unleashes the chorus at times in a way that throws them out of all proportion. Bach, of course, had no such gigantic forces at his disposal, and the choruses in the cantatas should be kept light and discreet. At times, in these Bethlehem performances one had a sense of inappropriateness, as if one were watching a herd of elephants dancing the gavotte!

The opening chorus of the Cantata No. 195, in the form of a prelude and fugue, is one of Bach's mighties. And I must confess to a wicked enjoyment of the aria with its almost jazzy rhythms and bouncy for bass, "Rühmet Gottes Güt' und Treu!", melody. It may be in "deplorable taste" as eminent scholars have said, but it makes this Wedding Cantata infinitely more human. And the exquisite flute accompaniment to the soprano recitative, "Wohlan so knüpft denn ein Band", sensitively sung by Marguerite Willauer, is a marvelous touch of orchestration. It was delectably played by William Kincaid.

The evening program on May 13 embraced the noble Cantata No. 198, the "Trauerode", and the Cantata No. 177, "Ich ruf' zu dir". The "Mourning Ode" is not only one of Bach's most gorgeous musical canvases but a very personal work. Queen Christiane Eberhardine of Saxony, in tribute to whom it was written, was beloved by all Saxony. Her death, on Sept. 7, 1727, was the occasion of national mourning. And Bach's music beautifully reflects this sense of personal deprivation.

The choir was at its best in the magnificent opening chorus, "Lass, Fürstin, lass noch einen Strahl". Mr. Jones and his singers made us feel that this was a true cry of grief. The soloists also performed eloquently and the orchestra made the most of the elaborate score. One of Bach's most original instrumental effects (and he was as great a master of orchestral color, on his own terms, as Debussy or Wagner, on theirs) comes in the accompaniment to the contralto recitative, "Der Glocken bebendes Getön". And how lovely is the chorus, "O Menschendkind, du stürbst nich!" The Cantata No. 177 gave full play to the soloists and orchestra in a more intimate framework.

On the morning of May 14, Agi Jambor played the Clavier Concertos in D major, F minor, and E major on the piano with the strings of the orchestra in Packer Memorial Chapel, where all the performances were given. Stylistically questionable, especially in matters of ornamentation, her performances obviously pleased her listeners.

In the Mass in B minor, on the afternoon of May 14, both chorus and orchestra were on the heights. Rarely have its phrases flowed so inevitably and its architectural lines remained so clear. I shall never forget the purity of tone and beauty of phrasing of those heavenly triplets in the "Sanctus", or the titanic climaxes in the choruses of praise, or the hushed mystery of the "Et incarnatus est". Nor was the achievement of the soloists unworthy of praise, for they, too, seemed swept along by the spirit of the performance.

David Madison was concertmaster of the orchestra; Vernon deTar was the organist; and Mary H. Givens the pianist. May I end this laudatory notice with a request? Could not the Bach Choir obtain a real harpsichord and a real harpsichordist for these festivals? It would make a great difference and a vast improvement in style.

—Robert Sabin



Lisa Della Casa heard in Monologue from Strauss's "Capriccio"



Rudolf Serkin performed Beethoven's "Emperor" Concerto



Andres Segovia soloist in Castelnuovo-Tedesco Concerto



Thor Johnson (seated) and Gail Rector, executive director of the festival

Ann Arbor Festival

New Finney Symphony

The Philadelphia Orchestra closed the 67th annual May Festival at Ann Arbor on Sunday evening, May 8, with richly varied fare, including the first performance of Symphony No. 2 by Ross Lee Finney, composer-in-residence at the University of Michigan here.

Applause shook the rafters of Hill Auditorium following Mr. Ormandy's perennially popular transcription of the Bach Toccata and Fugue in D minor, and again after a delightful Mozart group sung by Lisa Della Casa. The young soprano, new to Ann Arbor, revealed a crystal clear lyric quality in her singing; to this she later added a more profound musical understanding in offering the Monologue from Strauss's "Capriccio". Mr. Ormandy remained in the Straussian mood with a magnificent performance of the "Rosenkavalier" Suite.

High point of the evening, however, was the initial reading of Mr. Finney's new symphony, commissioned last year by the Koussevitsky Foundation. While the work

is modern in temper, beneath its 12-tone surface is a definite key feeling and traditional substructure. Never is harsh dissonance employed per se, but rather as an integral part of a boisterous instrumental fabric. Rhythmic abundance imparts a tremendous drive and dramatic urgency even in the ghostly adagio. The scherzo is especially ingenious and was so well played it was a pity the composer, now in Rome, could not hear it.

The festival opened on Thursday evening, May 5, to a capacity crowd of almost 5,000, everyone anxious to hear Rudolf Serkin play the "Emperor" Concerto with the Philadelphia Orchestra. Nor was there a disappointing moment in the all-Beethoven program, which included also the "Leonore" Overture No. 3 and Symphony No. 7. The orchestra, rounding out a quarter century at the festival this year, was in top form.

Of course there were those to whom the program was hackneyed, but there were also a great many demanding the familiar, and a tremendous ovation was accorded Mr. Ormandy and Mr. Serkin, whose sympathetic rapport can endow old masterpieces with the rapture of a first hearing. Nor should one forget that many

listeners in a university audience are hearing the music for the first time.

Andres Segovia shared the limelight on Friday evening, May 6, with Thor Johnson and the Choral Union of 300 mixed voices. Unfortunately Hill Auditorium is too vast for the small tones of the guitar. Even with the orchestra cut to a minimum and to whispering pianissimos, much of Mr. Segovia's playing could not be heard. This was too bad because there were interesting spots in his solo vehicle—Mario Castelnuovo-Tedesco's Concerto and Joaquin Rodrigo's Fantasia. The chorus, excellently trained by Lester McCoy, started the evening with a Chavez ballad, "Corrido de El Sol", which had its United States premiere in Ann Arbor in 1954. Under the baton of Mr. Johnson, the singers demonstrated fine balance, power of tone, good enunciation, clean attacks and releases, a feeling for chiaroscuro and a sympathetic understanding of Spanish rhythms. A climax of tonal magnificence was reached in the Choros No. 10 of Villa-Lobos. So filled with Iberian gusto was the audience that the post-intermission performance of Stravinsky's "Symphonie de psaumes" was anticlimactic. Well presented, the work fell on deaf ears. It should be given again in a happier juxtaposition.

Conspicuous by its absence on Saturday afternoon, May 7, was the Youth Chorus which was wont to add much to the fun of festival as well as to the training of future musicians and audiences. William Smith conducted, and both matinee soloists were first-desk players of the Philadelphia Orchestra.

William Kincaid was heard in his "swan song", his retirement due to follow the close of the festival. The Mozart Concerto for Flute, Harp and Orchestra was his choice, with Marilyn Costello at the harp. A more congenial combination of artists, conductor and orchestra could not be imagined, for all were accustomed to playing together and knew one another's idiosyncrasies better than would an outside soloist. Applause for Mr. Kincaid recognized both his immediate playing as well as the many years this audience has enjoyed his platinum flute. Miss Costello, having shed her black orchestral uniform for a red velvet gown, was as lovely to see as to hear and was also given an ovation.

Two more first-desk men were soloists on Saturday evening, May 7. Following a fervid exposition of Sibelius' Seventh Symphony, Mr. Ormandy was joined by Lorne Munroe in the Shostakovich Cello Concerto. Violent and virile, this interesting work, new to Ann Arbor, made great demands upon the soloist, orchestra and listener. Mr. Munroe and Mr. Ormandy came through with much eclat.

Much easier on the ear was the familiar Brahms Violin Concerto, in which Anshel Brusilow and Mr. Ormandy effected a fine collaboration. The new concertmaster has a sensitive stroke of the bow and technical solidity. Abetted by the orchestra he evoked all the warmth and richness of the Brahms score, rousing the audience to frenetic applause.

The high point of the 1960 Festival came on Sunday afternoon, May 8, when Leontyne Price, Frances Bible, Albert Da Costa and Kim Borg joined the Choral Union and orchestra under the baton of Thor Johnson for a sublime presentation of the Verdi "Requiem". Never in this reviewer's memory has there been more beautiful singing, not only by soloists and quartet, but also by the chorus. It is difficult to know if Mr. Johnson and or-

chestra were inspired by the singing, or the singers by the dedicated playing, but the net result was breathtaking.

This was the crowning concert of the festival's six, yet all were of such high caliber as to make the 1960 festival a memorable one, boasting as it did an impressive roster of conductors, soloists, choristers and players and last, but not least, the indefatigable man behind the scenes, executive director Gail Rector.

—Helen Miller Cutler

Ivan Davis, pianist, 1955 NFMC Young Artist Award winner and recent winner of the first Liszt Piano Competition, performed.

Following the luncheon, Community Opera, Inc., of which Gladys Mathew is president, presented Douglas Moore's "Gallantry".

Abby-Maria Bierfield, soprano; Nancy Cirillo, violinist; and Richard Syracuse, pianist, state winners of NFMC competitions, headed the list of young performers who appeared on other occasions.

Citations were presented to Joseph Saettiet, state supervisor of music, and Richard Neubert, supervisor of music in Scarsdale, for the outstanding contributions to music in the community during National Music Week.

Former colleagues of Enrico Caruso honored the tenor at a banquet on May 21. Honor guests and speakers were Margaret Matzenauer, mezzo-soprano, who made her debut at a "Caruso opening night" in 1911; Giuseppe Bamboschek, who conducted at the Metropolitan during the tenor's years there; Bruno Zirato, the devoted secretary of the tenor in his last years (later manager of the New York Philharmonic); and Marziale Sisca, publisher of *La Folia*, in which a Caruso caricature appeared weekly. Quaintance Eaton, opera chairman of the federation, who presided, read messages from Francis Robinson, assistant manager of the Metropolitan; Geraldine Farrar, who sent an anecdote about the early career of the tenor; Mabel Garrison, soprano; and Gloria Caruso, daughter of the tenor.

Three young tenors competed for a scholarship prize of \$250, donated by the National Committee for the Musical Arts. Joseph Sopher, a pupil of Winifred Cecil, was the winner. Runners up were Clifford Snyder and Maurice Stern, who received \$50 each.

Saratoga, Calif.

Two Festivals Planned

Saratoga, Calif.—For the third season, music will resound among the vine-clad mountainsides at the Paul Masson winery near Saratoga.

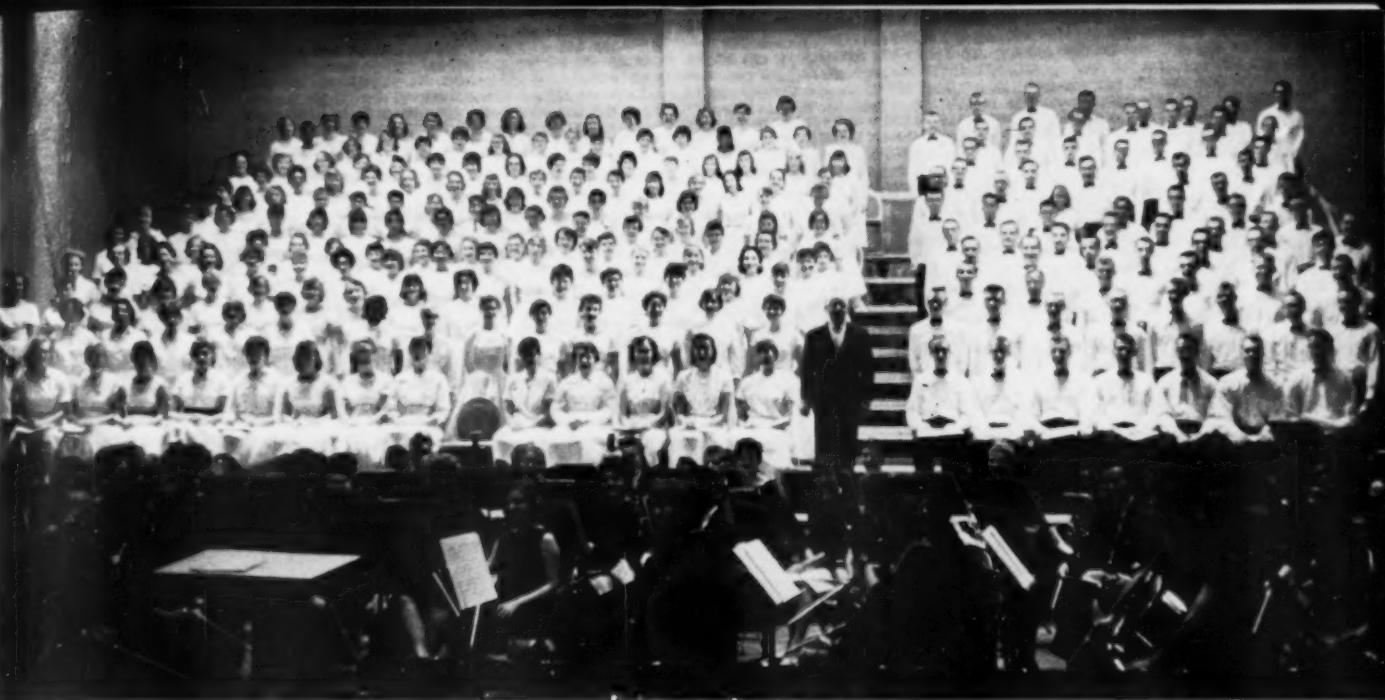
Ferenc Molnar, musical director of Music at the Vineyards, announced the 1960 Sunday afternoon summer concerts, net proceeds of which go to San Francisco State College and San Jose State College for music scholarship funds.

The series opens June 26 with a recital by McHenry Boatwright, New York bass-baritone. The California Wind Quintet plays on July 31 in music surrounding scenes of Moliere's plays, staged in costume and with scenery by the San Francisco State College drama workshop.

Young American artists, to be named, will perform sonatas and duos for violin, piano and cello on Aug. 28, concluding with Mozart's glass harmonica Quintet, with assistance from San Francisco Symphony members.

The sixth annual Montalvo Festival at Villa Montalvo, near Saratoga, will open June 19 with an outdoor performance of Cimarosa's "The Secret Marriage", directed from the piano by Jan Popper, director of University of California Opera Workshop.

The Alma Trio, which was originally formed near Saratoga, will give three evening concerts in the Villa Montalvo Concert Room on July 8, 15 and 22, to be repeated the afternoons of July 10, 17 and 24.



Virgil Thomson is seen with the Crane Chorus and Symphony, which he conducted in the world premiere of his "Missa Pro Defunctis" at the spring festival of the State University College of Education

Potsdam, N. Y.

Thomson Conducts World Premiere of His Requiem Mass

On rare occasions a reviewer finds himself listening to a premiere that sets into motion certain instincts convincing him that he is present at the unfolding of a masterpiece. These emotional manifestations seem at first highly suspect; it is the stamp of time and endurance that characterize a masterpiece. Furthermore, lofty pronouncements about new musical compositions tend to make light of the rarified principles of music criticism, for they seem based more on momentary enthusiasm than on disciplined reflection. Hazardous as it may be, this reviewer will plunge into the speculative waters of the future by predicting that Virgil Thomson's "Requiem Mass" will become one of this century's great American ecclesiastical works.

The "Missa Pro Defunctis", as it is correctly called, received its world premiere on the rainy evening of May 14, in the town of Potsdam, N. Y. The occasion was the 29th Annual Spring Festival of the Arts held at the State University College of Education, and the work was commissioned by that institution for its Crane Chorus. It was attended by approximately 750 students and townspeople and was performed at the College Theatre.

The composer was on hand to conduct the chorus, numbering 350 and the 90-piece Crane Symphony. Both the chorus and orchestra performed with the greatest dedication, and credit for their splendid preparation must go to Helen M. Hosmer, founder and director of the chorus, and Maurice Baritaud, director of the orchestra.

At the end of the performance, Mr. Thomson received a 15-minute standing ovation which far transcended the natural pride of a local audience applauding the premiere of a commissioned work.

In program notes written in the greatest detail, Mr. Thomson outlines the musical and textual content of his Mass.

Space does not permit a full account of it, and all that can be stated here are certain essential facts: "The 'Missa Pro Defunctis' employs an orchestra and two choirs, one of men's and one of women's voices. There are no vocal soloists, but short instrumental passages involving orchestral soloists appear throughout the Mass. Each choir is treated as a harmonic unit not always related harmonically to the other save by contrast. In this way certain sections of the work attain a highly dissonant result without confusion or sound within the choirs."

"Harmonically the work is dominated by the major triad, which is used in parallel lines, in canons, in stacked-up position as augmented triads, in chromatic chords (combined with the major second), and in major chords that often run parallel and at other times are arpeggiated into bugle calls and vocalises."

"The constant presence of the major third produces constant tonal shifts in the melody and, through its frequent appearance in stacked-up form as the augmented triad, generates whole-tone harmonies as well as constant modulation. This non-stable tonality aspect—of evanescence and iridescence—resulted from the wish to express the idea, constantly present in the text, of 'eternal light'. Also to suggest a region neither earth nor heaven but in some outer space between the two where it may be imagined that music is freed from both the frictions of twelve-tone chromaticism and the gravitational 'pulls' of classical harmony. . . .

"The separation of men and women into two choirs, each harmonious within itself, allows for a blending of sound in each that is not possible in any mixture of the two. For men's and women's voices together do not homogenize easily, as men's and children's voices do. The latter association, which is the classical one for choral literature till well after Bach, has

since that time been largely replaced by the 'mixed' chorus. The present work aspires to offer one solution of the blends-and-balances problem inherent to this socially desirable but tonally disparate grouping."

The "Requiem" consists of nine musical sections, lasting about 45 minutes. If all the sections are brilliantly conceived, it is the "Dies Irae" that stands out as a singular achievement. Here a host of musical ideas bring to life the reality of the Last Judgment, divine anger, divine grace, hell fire, and the possibility of achieving preferential treatment through prayer. With emotional accuracy, the composer sustains the long section with all manner of vocal and orchestral subtleties.

From what has been stated, it should not be assumed that Mr. Thomson's essential style has changed. On the contrary: simplicity and economy of statement are everywhere in evidence. The "old-fashioned" hymn, the elegant tango and waltz rhythms, even the sound of boogie-woogie and shades of "progressive" jazz are contained in this work. What has altered is the manner in which these familiar forms are used. It might be said that they had all grown up and, though retaining their essential directness, are now more fully developed and concretized. What is more, within the religious framework, these Thomsonian devices have been placed on the side of the angels, as it were, and been given reverential status. The "Requiem" appears to be an outgrowth of "Four Saints in Three Acts." In this work, Gertrude Stein's text provided the composer with a highly specialized challenge. Religious in its subject matter, it only hinted at profundity. The demands of the "Requiem" text are monumental in scale. They are met with the kind of mastery that only a composer who has reached the pinnacle of his career is able to produce.

—John Gruen

San Francisco

New Opera Needed

San Francisco's second opera company, the Cosmopolitan, is now dead, but it may be brought back to life with a new name and a somewhat different personality than before.

Campbell McGregor, virtually the sole backer of the organization since its founding in 1953, announced that he was withdrawing financial support of Cosmopolitan, and at a board of directors' meeting on April 26 the vote was to liquidate. Meanwhile, one of the directors, Mrs. Lillian Cuenin, proceeded to attempt reorganization.

Cosmopolitan was born of a split inside the old Pacific Opera, a low-budget, economy-priced company piloted for many years by the late Arturo Casiglia. When the two troupes continued on their own, the Cosmopolitan prospered, and the Pacific, following Casiglia's death, collapsed. The logical purpose of the Cosmopolitan, it was thought, was continuation of the "friendly to young non-famous singers" policy which both small companies had fostered, but under the management of Dario Shindell the Cosmopolitan gradually pressed a rivalry with the San Francisco Opera, paying extravagant fees for big-name artists but letting the productions remain mostly on the low-budget level.

With the demise of the Cosmopolitan company a perplexing situation remains. San Francisco is opera mad, and while there is certainly an audience to fill virtually the 25 or so performances of the long-established and major San Francisco Opera (11 of them per season at \$10 top), there is just as decisively an audience to fill the Opera House for a dozen popular-priced (\$5 top) performances during the late winter and early spring, when the Cosmopolitan operated.

Someone has to start another second company, because the audience will be beating on the doors. The San Francisco Opera itself is interested in various forms of expansion. But it has enough financial problems of its own in producing a pretentious fall festival of opera without getting involved in another deficit venture. For deficit there will be, even with a packed Opera House (capacity: 3,252).

The need is to secure enough patronage to take care of an annual \$35,000 or \$40,000 deficit for a company resembling the Cosmopolitan and Pacific groups. Ideally the "new" company should have less routine musical direction and more imaginative settings than the Cosmopolitan recently has had.

The two best programs of the San Francisco Symphony's recent weeks were those of April 13-14-15, when Enrique Jorda conducted Verdi's "Requiem", and April 27-28-29, when Georg Solti was guest conductor. Mr. Jorda's best achievements in San Francisco have lain in the region of choral music, for which he sometimes shows a remarkable interpretative sense. His handling of the Verdi was exceptionally dramatic, full of vigorous punch and subtle beauties. The Stanford University and San Jose State College choral forces responded well, and the soloists—Leontyne Price, Frances Bible, Raymond Manton and George London—were impressive in their various ways.

The kind of discipline, refinement and glow of sound that the San Francisco

Symphony customarily lacks under the influence of Mr. Jorda was much apparent when Mr. Solti conducted.

The Cleveland Orchestra, directed by George Szell, came to the Opera House May 14. Local San Franciscans, frustrated by the lack of a decent level of orchestral performance in this city, frantically cheered the Clevelanders for their remarkably pliant ensemble and stunning sound. Standing ovations produced two encores, and finally Mr. Szell had to lead the orchestra off the stage.

The local Cappella di Musica was joined by the excellent pianist Corinne Lacombe on April 25 for an exceedingly mellow performance of Beethoven's radiant E flat Piano Quartet and an exciting Bloch-buster of a performance of a noted composer's first Piano Quintet. Bernhard Heiden's attractive Horn Quintet was revived.

—Arthur Bloomfield

Summer Datelines . . .

Lee, Mass.—The 28th annual Jacob's Pillow Dance Festival will be held here from June 30 through Aug. 27. Dancers to appear will include soloists of the Royal Danish Ballet; the Ballet Arts Ensemble; the Ximenez-Vargas Ballet Espagnol; the Robert Joffrey Ballet; Indrani and her dancers, in their American debut; Les Grands Ballets Canadiens; the Washington Ballet; Matt Turney and Robert Cohen; Myra Kinch and her company; advanced students of the University of the Dance; and La Meri and Carola Goya and Matteo.

Philadelphia.—The Curtis String Quartet will return for the ninth annual season of the Tamiment Chamber Music Festival in the Pocono Mountains of Pennsylvania, together with other instrumentalists of the Philadelphia Orchestra. This group will be assisted by Vladimir Sokoloff and Jack Ratterree. The festival, which runs June 16-19, will also feature the first local appearance of the Andre Egrovsky Festival Ballet.

Nashville, Tenn.—The summer concert series of the George Peabody College for Teachers will run from June 16 to Aug. 11. Programs will be given by the Nashville Summer Symphony under Willis Page, the LaSalle String Quartet, Werner Zepernick, an ensemble of the Boston Lyric Theatre, Barbara Faulkner, Nathaniel Patch, Calvin Marsh, and members of the school's faculty.

Burlington, Vt.—The Lane summer series of concerts at the University of Vermont will open on July 7 with the Budapest String Quartet. Other programs in the series, which lasts through the month of July, will present Eugene List and Carroll Glenn; the Washington Ballet, with Patricia Wilde, Istvan Rabovsky, and Frederick Franklin; and Pete Seeger.

Greenwood, N. Y.—The First International Guitar Festival will be held here June 17, 18, and 19. There will be programs and competitions in classic guitar, flamenco, folk guitar, jazz and blues guitar, and international exotic instruments of the guitar family.

New York, N. Y.—The annual Naumburg orchestral series on the Mall in Central Park, are being held this year on Memorial Day, Independence Day, July 31, and Labor Day. Conductors are Em-

erson Buckley, Robert Irving, Robert Lawrence, and Robert Russell Bennett. Soloists include Laurel Hurley, Martina Arroyo, and Nancy Cirillo.

Washington D. C.—The New York Opera Festival will again present a series of six outdoor performances at the Carter Barron Amphitheatre here this summer. The schedule includes "Carmen" (July 12), "La Traviata" (July 13), "Cavalleria Rusticana" and "Pagliacci" (July 14), "La Bohème" (July 15), "Tosca" (July 16), "Aida" (July 17). Metropolitan Opera singers will be featured as guest artists.

Santa Fe, N. Mex.—Thomas Andrew, soloist with the Metropolitan Opera ballet, has been engaged as solo dancer and choreographer with the Santa Fe Opera for its 1960 season, June 22-Aug. 20. He will create dances for "The Gondoliers", "The Marriage of Figaro", "Cinderella", and "La Traviata".

Loren Driscoll will appear as Ramiro in "Cinderella" and as Tom Rakewell in "The Rake's Progress".

Chicago.—Grant Park Concerts of 1960, Walter L. Larsen, managing director, and Edward Gordon, assistant manager, will begin its 26th consecutive season of free concerts on June 22 and continue through Aug. 14. The season will open under the direction of Joseph Rosenstock, with Leon Fleisher as piano soloist.

Newport, R. I.—The Newport Jazz Festival will be extended from four to five days this year, taking place from June 30 through July 4, at Freebody Park. The Second Annual Newport Folk Festival will also be extended from two to three days this year. Dates of the folk event are June 24, 25, and 26.

Cleveland.—The 22nd "Pops" Concerts series at the Public Auditorium here will open June 19 and continue through Aug. 13. The Cleveland Summer Orchestra will be directed by Louis Lane. Among the projected programs are two nights devoted to music of George Gershwin.

Chicago.—The Ravinia Music Festival, cancelled earlier by its sponsors because of a wage dispute, will be given this summer after all. An agreement was reached between the Chicago Federation of Musicians and the festival association for engagement of the Chicago Symphony for the summer series, which opens June 28.

Cincinnati.—The Cincinnati Summer Opera will open its 39th season June 23 with Verdi's "Macbeth", with Mary Curtis-Verna, Frank Guarnera, and Charles Anthony, and with Fausto Cleva conducting. This will be followed by "Madama Butterfly", with Phyllis Curtin, Mr. Anthony, Edith Evans, and Clifford Harvuo, Ignace Strasfogel conducting; "La Sonnambula", with Roberta Peters, Ugo Benelli, and Ezio Flagello, with Mr. Cleva conducting; "Carmen", with Gloria Lane and Richard Cassilly, with Samuel Krachmalnick conducting; "La Traviata", with Mary Costa, Barry Morell, and Clifford Harvuo, with Franz Waxman conducting; "Aida", with Mija Novich, Miss Lane, and Mr. Cassilly; "La Bohème", with Laurel Hurley and Barry Morell; "Peter Grimes", with Mr. Cassilly, Ilona Kombrink, and Ruth Kobart; and "Salomé", with Miss Curtin, Norman Kelley, Mr. Harvuo, and Miss Kobart, with Mr. Cleva conducting.

THE THOMPSON- WAINWRIGHT BILL

*A wise choice
of the members of
the federal advisory council
is imperative*

By FRANK THOMPSON, JR.
(Rep. 4th Dist., New Jersey)

The United States, for the first time in its history, is about to have the advantage of a Federal Advisory Council on the Arts. At this time, the Congress is considering legislation for the establishment of such a Council. The function of the Federal Advisory Council on the Arts will be to undertake studies and to make recommendations with respect to appropriate methods of fostering creative activity in the arts, and in encouraging more wide-spread participation in and appreciation of the arts. Since the members of the Council will be extremely influential in determining the success of its activities, persons in the various art fields are already aware of the significance of making good recommendations for the President's consideration in the appointing of members of the Council.

The concept of the Federal Advisory Council on the Arts is based on the belief that the highest development of our citizens, in accordance with democratic principles, requires the encouragement of creative activity and a widespread appreciation of the arts. To this end, the Council is charged with the responsibility of recommending ways to increase the cultural resources of the United States. The Council will propose methods to further encourage private initiative in the arts. In conjunction with those activities, it also will foster cooperation with local, State, and Federal agencies to extend artistic and cultural endeavors in the best interests of our country.

In its recent report on my bill (May 25, 1960), the House Committee on Education and Labor further comments that it visualizes the Council as a national clearinghouse for the consideration of methods by which the Federal Government might appropriately and effectively act to encourage and stimulate both artistic endeavor and appreciation on the part of our citizens."

Recognizing that the growth and flourishing of the arts depend upon imagina-

tion and individual initiative, the Council would preserve and strengthen the freedom of expression so necessary to the creation of art. There would be, of course, no attempt to impose governmental restrictions on that freedom under which art thrives. The very composition of the Council — leaders who will have a special interest in preserving the integrity of the arts — would serve to assure the continued artistic freedom, which is inherent in our democratic society.

These ideas of what the Council should accomplish are based on certain realizations. Economic progress alone is not an accurate measure of the interests, values, and achievements of a free people. By enriching the lives of individual citizens, we envision that they will in turn contribute to the flourishing of arts and culture in the nation. Our country has enjoyed a long and vigorous heritage of artistic and cultural activities and accomplishments but we need to expand this heritage further and make it available to more of our citizens. Secretary Arthur S. Flemming has emphasized this when he said:

"Our Nation has a rich tradition of achievement in the arts. We take a justifiable pride in our great museums, art galleries, and orchestras. Yet millions of Americans know painting and sculpture only in reproductions and hear great music only by recordings. We are proud of the creative vitality of our theatre, yet living theatre is never seen in vast areas of our Nation. The basic purpose of the proposed Council would be to search for new ways to bring the enjoyment of the arts to more people."

We who have shared a deep concern for a greater national recognition of the arts have long realized the advantages of

*U. S. Congress. Committee on Education and Labor. Federal Advisory Council on the Arts. Hearing before a Subcommittee of the Committee on Education and Labor, House of Representatives, Eighty-sixth Congress, 1st Sess. on H. R. 2569 and related bills, June 10, 1959. Washington, U. S. Government Printing Office, 1959. p. 19.



Frank Thompson, Jr.

such a coordinating council. And yet even when the Federal Advisory Council on the Arts becomes officially established, the cause for which we have fought will not be entirely won. The creation of such a council does not in itself insure its effectiveness.

For example, there has been criticism of some of the past appointees to other federal committees and commissions related to the arts. For the past several years, each time the White House has made appointments to an art commission in Washington—for example, the District of Columbia Auditorium Commission and the Advisory Committee on the Arts at the State Department — the names of George Murphy and Robert Montgomery, one or the other and sometimes both have appeared—by courtesy of the Republican National Committee. And yet the names of the many prominent and distinguished persons in the fine arts and in a position of cultural leadership in our own far-ranging art fields have been conspicuously missing from lists of official appointees. Such internationally known figures as those heading up the Congressionally-chartered National Music Council: Dr. Howard Hanson, president and Chairman of the Board, and Mrs. C. Arthur Bullock, first vice-president and also president of the National Federation of Music Clubs, have been missing, yet both are Republicans.

Obviously, politics should have no place in the appointment of members to the Federal Advisory Council on the Arts. The effectiveness of the Federal Advisory Council on the Arts would increase proportionately with the selection of gifted leaders recognized in the major art fields, which encompass music, drama, dance, literature, architecture and allied arts, painting, sculpture, photography, graphic and craft arts, in assuring that the Federal Advisory Council be composed only of recognized persons representative of the major fields of the arts. Unless this can be achieved, the whole purpose of the Council will be nullified.

(Continued on page 20)

Since the Act will call for Presidential consideration of recommendations by art organizations, I urge you who are members of such organizations to actively exert your influence to assure a broad representation of distinguished persons. In fact, the development of national cultural policy will suffer a major set-back if the President fails to consider such recommendations of leading national organizations in these fields.

I am pleased that the House Committee has further strengthened the provision relating to the appointment of Council members. In reporting the bill on May 25, 1960, the House Committee on Education and Labor comments that they wish to further insure the "closest scrutiny possible" in appointing council members.

The Committee agrees that "the advice and consent of the Senate would add additional assurance to getting well-qualified persons with impeccable back-grounds and reputations."

Through a well-qualified Council, expert guidance can be given to stimulating private initiative in the arts. Such a Council would also furnish leadership in advising the Government concerning pro-

grams and policies affecting artistic and cultural endeavors. Certainly the prestige which would be attached to the recommendations and reports of the Council would contribute substantially to its influence in enhancing the growth of cultural activities throughout the nation.

We have learned to use our best intellectual resources in the sciences to guide Government policy and strategy. Similarly, the Federal Advisory Council on the Arts must be representative of the most highly esteemed talent in the art world. We must have men and women who can evoke the response to the need for wider recognition of the arts and who can inspire a significant understanding and appreciation of the arts and culture among our people.

This is not to imply that we are lacking in artistic talent or in artists of great stature, in a true concern for the cultural achievement of our country. There is respect for the arts and their contribution in our society; but there must be even greater appreciation if we are to achieve the fuller expression of our national purposes and hopes which can capture the creative imagination of all of our people.

SECTION-BY-SECTION ANALYSIS OF BILL

House of Representatives Report No. 1660

The first section of the bill declares the findings of the Congress with respect to the encouragement of the arts.

Section 2 deals with the creation and organization of a Federal Advisory Council on the Arts. Subsection (a) of this section provides for the establishment of the new Federal Advisory Council which will be composed of 21 members appointed by the President, by and with the advice and consent of the Senate. The Council will consist of persons widely recognized for their knowledge of, or experience in, the arts. The membership of the Council is required to present an appropriate balance of representation among the various art fields, and in exercising his appointive power the President is requested to consider recommendations of organizations in the major art fields. Members will serve for 6-year terms, unless they are appointed to fill a vacancy or are among those first appointed who are given shorter terms to achieve staggered terms of office. Members will not be eligible for reappointment to the Council for 2 years after the expiration of their terms. The Council will meet at least twice a year, on call of the chairman or of the Secretary of Health, Education, and Welfare. The Council will elect its chairman annually.

Subsection (b) of section 2 provides that the Council will have an executive secretary. The Secretary of Health, Education, and Welfare will provide secretarial, clerical, and other staff assistance for the Council, its executive secretary, and members of its special committees. Eleven members of the Council will constitute a quorum.

Section 3 relates to the duties of the new Council. Under subsection (a), a major duty of the Council will be to recommend ways to increase the cultural resources of the United States. A primary purpose of the Council will be to propose methods to encourage private initiative in the arts, and its cooperation with local, State, and Federal agencies to foster artistic and cultural endeavors and the use of the arts in the best interests of the Nation, and to stimulate greater appreciation of the arts by our citizens.

Subsection (b) provides that, in achieving the ends described in subsection (a), the Council shall make studies and recommendations for appropriate methods for encouraging creative activity in the performance and practice of the arts and participation in and appreciation of the arts. In selecting subjects for study and in formulating its recommendations, the Council may obtain advice from interested and qualified persons, and the Secretary may appoint persons recommended by the Council to assist it.

Section 4 provides for a per diem compensation for members of the Council at a rate which may not exceed \$50 a day. They will also be entitled to the usual travel and subsistence expenses.

Section 5 waives the so-called conflict-of-interest laws in the case of members of the Council and persons assisting them; however, this waiver would not extend actions of such persons with respect to any contract or arrangement between the Council and the employer of such person or a business in which such person has a direct or indirect interest, and such waiver will not apply with respect to claims concerning which the person had any responsibility during his governmental service.

Section 6 authorizes appropriations to carry out the act, including the funds needed for professional, clerical, and stenographic assistance. These appropriations will also be available for the hiring of temporary employees.

Section 7 provides that the act will not invalidate any act or Executive order vesting authority in the Commission of Fine Arts.

PERSONALITIES

Robert Lawrence and **Joel Rosen** are visiting Latin America this summer under the State Department's Cultural Exchange Program. Both will be gone for about three months and will consult with musicians, educators, students, and music-lovers in promoting greater understanding between the peoples of the United States and Latin America. Mr. Lawrence will appear also as guest conductor of symphony orchestras and Mr. Rosen as piano soloist with local orchestras and musical groups.

Russell Oberlin will make several appearances in England this summer as well as appear as guest artist with the New York Pro Musica when it takes the "Play of Daniel" on a summer tour of Europe.

Igor Markevitch has been elected by the French Government a "Commander de l'Ordre des Arts et des Lettres". It is the first time that a foreign artist has received this honor.

Norman Shetler will make a six-city tour of Germany this month as a result of winning a top prize in the International Munich Piano Competition last year.

Ida Krehm won special praise as soloist with the Hallé Orchestra recently when it presented Bloch's "Scherzo Fantasque" and Kabelevsky's Third Piano Concerto for the first time. In addition to appearances in Europe next year, the pianist will return to the United States and Canada where she will play with the Toronto Symphony among other engagements.

Frank Glazer has just returned from a three-month tour of Europe that included a three-week visit to Israel. He appeared in England, Norway, Denmark, Switzerland, Turkey, Greece, Israel, and Holland.

Anna Xydis, who was born of Greek parents in Krasnodar, southern Russia, became an American citizen this spring.

Lucretia West will interrupt her European engagements this summer to appear at the Hollywood Bowl under William Steinberg in the Second Symphony of Mahler. She will return to Europe to sing in the Eighth Symphony of Mahler under Dimitri Mitropoulos at Salzburg and the Third Symphony of Mahler with the Berlin Philharmonic under Hans Rosbaud.

Mildred Miller will receive the degree of honorary Doctor of Musical Arts from Bowling Green University in June.

Artur Rubinstein's current tour of Europe will be highlighted by a Beethoven cycle in London with Josef Krips and the London Symphony; a cycle of three Chopin concerts in Paris; and appearances in the Bordeaux, Lucerne, Montreux, Lugano, and Aix-en-Provence festivals.

Byron Janis flew to London for recordings and concerts in Great Britain. The pianist and his family will make their home in England during the next 16 months while Mr. Janis divides his time between his European and American concert tours.

Samson François will return to America October for a tour which will last through Jan. 15, 1961.

Van Cliburn has established an annual award bearing the name of his teacher Rosina Lhevinne at the Juilliard School of Music. The award will be made to an exceptionally gifted student of piano at Juilliard.

Antal Dorati will appear as guest conductor at the Vienna State Opera during the 1960-61 season. Mr. Dorati recently resigned as conductor of the Minneapolis Symphony to make his home in Europe for the next two years.

Julius Katchen became the father of his first child, Stefan, on May 2. His wife is the former Arlette Patoux, of Paris. The following evening, he was soloist with the Philharmonic Orchestra of London under Otto Klemperer. He left in the middle of May for a six-week tour of the Far East

and New Zealand and will appear at the Casals Festival at Prades this summer.

Isaac Stern began a 20-concert tour of Russia on April 22. This is the violinist's second tour of the Soviet Union.

Ralph Herbert, who recently sang the title role in Verdi's "Falstaff" with the Utah Symphony, has been engaged to sing Gianni Schicci by the Hamburg (Germany) Television Company on June 22.

Witold Malcuzynski was recently made an honorary member of the Chopin Society of Warsaw. The pianist will commemorate the Polish composer's 150th birthday with an all-Chopin concert in Carnegie Hall.

Henryk Szeryng has received the Académie du Disque Français award for his recording of the Brahms Violin Concerto with Pierre Monteux and the London Symphony.

PICTURE CAPTIONS

A: Harold Cone in a benefit recital in Hiroshima for atomic bomb victims.

B: Soloists with the Texas Boys' Choir of Fort Worth are Frances Yeend and Ara Berberian flanking George Bragg, the conductor.

C: Gaspar Cassado, Louis Kentner, and Yehudi Menuhin, who gave trio recitals at the Edinburgh Festival last summer are appearing at Bath, England.

D: Sammy Kaye, Victor Borge, and Dimitri Mitropoulos plan fund-raising concerts for the Musicians Aid Society, which will build a home for aged and needy musicians.

A



B



C

Scotsman Publication

the songs of

THE SINGER OF WOLF



by JOHN GRUEN

"Each time I sing him it becomes a new experience and a rediscovery."

There is no formula for song interpretation; one either has the gift and intelligence for it, or one simply imitates. A great interpreter does not necessarily have a great voice; Povla Frijs is a supreme example. Limited in sheer vocalism, she literally lived any song she performed. She was a superb interpreter.

Nor is any singer a born interpreter; it is an art which is acquired—but once acquired is never static. Like life itself, it is an ever-changing process.

Yet there are basic rules for song interpretation. Aside from sound musicianship, discipline and good diction, the singer must have the ability to reflect—must understand the layers of meaning inherent in both the poem and its musical trans-literation. Added to this capacity for reflection must be that extra sensibility—call it intuition, if you will—which enables the singer to make of a song something so wholly his own that in performance the audience becomes aware in a subtle way that not only is it listening to a particular song but that it is being performed in a very particular way. It is this mysterious quality which allows an audience to penetrate into the farthest reaches of a song; it is present only if the singer has mastered the elusive art of song interpretation.

The above remarks are by way of introducing a singer who has achieved this art: Elisabeth Schwarzkopf. I spent a few hours with this charming and beautiful singer a day or so before her all-Hugo Wolf recital at Town Hall this past season. It goes without saying that Wolf's 100th anniversary had much to do with its being programmed; but Miss Schwarzkopf also gave an all-Wolf recital back in 1954 when there was no question of a *raison d'être*.

What makes a singer, who is equally at home in such far-flung works as Stravinsky's "The Rake's Progress" and Lehar's "The Merry Widow", able also to interpret with profound understanding Wolf's unique and difficult song literature? Miss Schwarzkopf modestly credits a great deal of this understanding to her husband, Walter Legge, recording director for Angel Records and founder of the Hugo Wolf Society.

"My husband's devotion to Wolf's songs really opened my eyes to their enormous subtlety. I had, of course, been singing Wolf lieder all along, but it was not until my marriage that the full impact of their endless interpretative possibilities came to me. I recall many evenings at home with my husband and the pianist Gerald Moore, going over song after song and working endlessly on certain phrases, until every nuance of meaning had been explored. I recall notwithstanding harsh criticism, endless discussions, until, finally, I was able to make a song totally my own. Of course, I must add, that not every singer has the advantage of being married to someone who has so completely absorbed Wolf's literature—I am really very lucky in that respect!"

I asked Miss Schwarzkopf just how she approaches the study of a Wolf song.

"I look at the song as a totality", she observed. "Since I am a fairly good pianist, I sit down and play a song through, singing the vocal line at the same time. This allows me to get an immediate impression. Then, of course, the work begins. I play it over and over again and observe whatever changes occur both

harmonically and in the poem, so that I get glimpses of the psychological climate of the song."

We recalled how utterly important the poems were to Hugo Wolf, how, in fact, he would read them out loud to an audience before a sound of music was heard.

"Yes, the poem is all-important in the study of Wolf songs. After all, he was inspired by Moerike, Goethe, and Eichendorff among others, and the poems he set resulted in some of the most extraordinary musical expressions. It is only fair that a singer give his fullest attention to the words that inspired these unique songs. Furthermore, as often happens in Wolf, the poems are intensified in meaning through musical development. This guides me, when working on his songs, to become more fully aware of how a song should be interpreted.

"Here I must say, that I sang a song such as 'Wer rief dich den' from his 'Italienisches Liederbuch' quite differently 15 years ago than I do today. And this is because my conception of its meaning has changed. One must not stay fixed on any interpretation, but must constantly seek to find something new in a song—make a new discovery and communicate this discovery both to oneself and to one's audience."

I asked Miss Schwarzkopf whether a special technique is required for the successful interpretation of Wolf.

"I feel it is important to remember that Wolf has written a great many songs that are what I like to call 'interior monologues'—that is, the subject of the poems are intimate in mood and feeling. These songs, make the presence of an audience only incidental. The singer must convey the music as if he were all by himself together only with his thoughts. Songs such as 'Herr, was traegt der Boden hier' and 'Nachtzauber' are but two examples.

"Then, of course, there are the kind of songs that make an audience absolutely necessary—for they are outgoing in nature and the singer must communicate as dramatically as possible whatever witicism, irony or humor are found in them. Examples of this kind of song 'Zigeunerin' and 'Ich Hab' in Penna'.

"I do not wish to imply that the 'inner' songs of Hugo Wolf need not be communicated to an audience—far from it! What a singer must know is that there are various levels of communication: it is up to him either to shroud himself in what I might call a veil of solitary reflection—emotionally shutting himself off from the immediacy of the outside world and communicating only to the one person to whom the song is addressed, or simply to oneself—or, the singer must unveil himself—that is, give himself over to the telling of whatever story lies inherent in a song which needs to be addressed to everyone. An audience will be moved by either of these musical situations, but it will be moved only if the interpreter is fully aware of what he is doing and has thoroughly absorbed Hugo Wolf's very personal milieu."

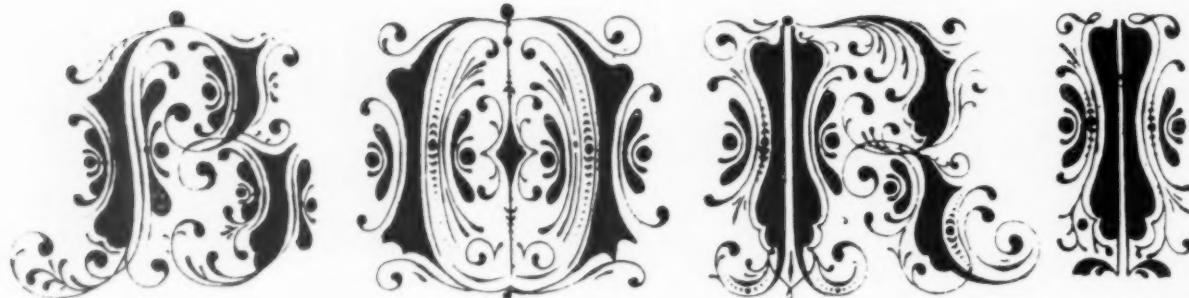
I inquired whether there are special vocal problems that must be faced when performing Wolf. Knowing that Miss Schwarzkopf's repertoire includes highly diversified operatic roles, requiring anything but an intimate lieder style, I further wondered how she is able to switch from, say, the vocal requirements of a Verdi, Beethoven or Mozart heroine, to the brooding, half-shadowed world of Hugo Wolf.

"It is a question of voice placement," she replied. "When I know that I am to

(Continued on page 28)



LUCREZIA



A RARE PERSONALITY WHO DISTILLED THE ATMOSPHERE OF ROMANCE

By MAX DE SCHAUENSEE

When Lucrezia Bori died in Roosevelt Hospital of a brain hemorrhage on May 14, the world of opera lost a rare personality. Following an operatic career of enamoring memories, Miss Bori became a public figure in New York through her untiring efforts on behalf of the Metropolitan Opera, where she had sung for 18 seasons. She remained a familiar presence at the opera house, applauding from her accustomed place in a right-hand box near the stage. She proved generous in her enthusiasm for the Metropolitan artists who followed her, as she expressed her admiration for such sopranos as Licia Albanese, who most nearly resembled her, and for her sweet-voiced countrywoman, Victoria de los Angeles.

Lucrezia Bori was born Lucrecia Borja González de Riancho on Christmas Eve 1887, in Valencia, Spain—a descendant of the historic papal family, the Borgias. Her father was an officer in the Spanish army; her mother, the possessor of a fine voice ("Better than mine", Miss Bori would say).

However that may have been, Señora Borja came from a religious and conservative background that precluded the possibility of any public appearances. In fact, there was much family opposition when Colonel Borja decided that Lucrecia should break with tradition and embark on a career because of the rare beauty of her voice. When this plan had been established, the convent-reared girl was taken by her father to Milan. Here they engaged rooms at the Pensione Bonini (a famous mecca for aspiring singers), so that the youthful Lucrecia might begin her serious studies with Melchior Vidal.

Her high degree of intelligence and her native ability insured rapid strides; she

effected her debut at the Teatro Adriano in Rome on October 31, 1908, as Micaëla in "Carmen". In the cast with her was the Spanish tenor Manuel Izquierdo and the young baritone, Carlo Galeffi who, like Miss Bori, was subsequently to enjoy an international career.

The singer had changed her name from Lucrecia Borja to Lucrezia Bori for two reasons. It was easier for Italians to pronounce and, if she were not successful, she would not bring shame on her disapproving family and her Spanish friends. Ironically enough, by mere chance, there were several people from Valencia in the theatre on that night of her debut to witness her triumph.

Successes in Naples and Florence followed, opening the way to La Scala, where Miss Bori made her first appearance in Cimarosa's "Il Matrimonio Segreto". Richard Strauss, present on that occasion, was so enchanted by the young Spanish soprano that he would hear of none other for the role of Octavian in the forthcoming Italian premiere of "Der Rosenkavalier" at La Scala. Realizing that some of the music lay too low for this crystalline voice, he offered to alter the melodic line. Thus, when the curtain arose on the evening of March 1, 1911, the Milanese audience beheld a slight and captivating youth making ardent love to the handsome Marescialla of Signora Agostinelli. Miss Bori always treasured her score with Strauss's alterations.

The soprano's first contact with the Metropolitan took place in Paris. The company was engaged in its only European venture, a short season at the Châtelet during May 10. The combined artistic talents of Destinn, Caruso, Homer, Scotti and the dynamic Arturo Toscanini added up to

a revelation for Parisian opera audiences. Puccini's "Manon Lescaut" was listed among the operas scheduled by the maestro. Slated for the title role was the famous beauty, Lina Cavalieri. But la Cavalieri disappeared with one of her numerous Russian princes, and the management, at the suggestion of Andrés de Segurola, brought Lucrezia Bori up from Italy—a singer unknown outside that country—to appear as Manon opposite the des Grieux of Enrico Caruso. Her performances were received with rapture by public and press, and the Metropolitan realized it had a new potential star.

However, European and South American commitments prevented her appearing as a regular member of the company until the season of 1912-13. Accordingly, she effected her New York debut on the opening night of the season in "Manon Lescaut" with Caruso again at her side. New York took the charming young singer to its heart. ". . . she surprised the audience, critical and uncritical alike, by the real fineness of her vocal art—by an exquisite exhibition of legato singing, by exquisite diction, impeccable intonation and moving pathos" reported the *New York Tribune's* Henry Krehbiel, who had written musical criticism during an era that basked in the vocal art of Patti, Sembrich, and Melba.

Thus Miss Bori initiated one of the Metropolitan's most brilliant and important careers, a career interrupted in the spring of 1915 by a misfortune that resulted in her absence from New York during five seasons. Returning to Europe, she underwent two operations for nodules on her vocal cords which threatened to

(Continued on page 30)

Bori as Manon ▶



NEW PUBLICATIONS

Tureck Explains Performance of Bach

A publication of major educational and musical importance is "An Introduction to the Performance of Bach" by Rosalyn Tureck, issued by Oxford University Press in three books. It is a progressive anthology of keyboard music edited, with introductory essays, by Miss Tureck, who has recorded the music in the three books under the title "An Introduction to Bach" for E.M.I. (His Master's Voice ALP 1747).

Invaluable as this work will be to students and performers, its greatest influence, perhaps, will be upon teachers who will find here a lucid, basic, well-organized approach to Bach. Miss Tureck has been careful not to overload this little three-volume treatise with too much scholarly detail. Yet she has not made the opposite mistake of being superficial and falling back upon crude rules-of-thumb, instead of considering basic historic facts and principles.

In these three books, teachers and pupils will find a carefully condensed and simplified analysis of all of the major problems in Bach-playing—explained in the perspective of the musical practices of his own time. Miss Tureck warns: "The interpretations given in these books are types rather than models to be copied in a superficial sense. They are meant to be played as written, but I hope that the student will also learn basic principles from them and how to apply these principles to other works of the same type. For the interpretative suggestions are founded upon deep structural principles which grow out of the music itself and on the concepts of form and performing practices of musicians of Bach's time."

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The pieces of Book I are the "Applatio" in C major (from the Wilhelm Friedemann "Clavierbüchlein"); and the Chorale "Joy and Peace", the Musette in D major, the Minuet in G minor, the March in D major, the March in E flat, and the Polonaise in F major (all from the "Anna Magdalena Büchlein").

Great oaks from little acorns grow. Around these little pieces Miss Tureck has ingeniously woven an amazingly comprehensive analysis of the basic technical, musicological, and interpretative problems involved. And to play these eight pieces really well and in the spirit of Bach is a task enormously more difficult than millions of teachers who "start them off with Bach" have ever faintly imagined!

In turn, Miss Tureck takes up Fingering; Phrasing; Dynamics; Touch; the Function and Use of the Pedals; Ornamentation; the Harpsichord, Clavichord, and Piano; and Bach's Attitude to Music and Instruments—and Ours. In every case, those who have never really studied 17th- and 18th-century music will receive a bracing shock to learn how different it is from 19th-century music. Even finger muscles have to learn new habits. And above all else, this music has to be thought and felt differently. In a brief space, Miss Tureck makes these basic problems clear with astonishing success.

She gives the original versions with the symbols for ornaments and original clefs and then adds a completely realized version in modern notation. By studying her introductory essay on ornamentation and then these realizations the student will achieve at once an understanding of basic principles and the knowledge necessary to apply them practically. Miss Tureck is careful to point out that every performer was expected to ornament the music himself and she puts in some tasteful suggestions of her own—carefully marked and explained in footnotes—that show the student how this was done—and why.

Book II contains Further Notes on Ornamentation (with the famous Table from the Wilhelm Friedemann "Büchlein"); some notes on fingering, phrasing, and practical uses of the sustaining pedal; and an admirable brief not on How to Think Contrapuntally. The musical contents begin with the Invention in C major, followed by a Contrapuntal Study by Miss Tureck in which she has invented the voices.

Next follows the Fantasia in G minor with a note on How to Learn to Play Contrapuntal Structures. Here again, the analysis is basic and clear, the musical illustrations and notes always cogent. Then the student is told How to Play a Fugue as an introduction to the Prelude and Fugue in A minor.

Book III goes a bit deeper. There are further notes on Manuscripts and Editions; Fingering; Dynamics; Ornamentation; the Sustaining Pedal; and Repeated Sections. The music consists of the Suite in F minor; the Suite in A major from Wilhelm Friedemann's "Büchlein"; and the Aria and Ten Variations in the Italian Style. Especially in this latter work (a charming and somewhat neglected masterpiece) the student will find Miss Tureck's explanations and notes tremendously informative and helpful. It is a miniature School of Ornamentation in itself!

Altogether, Miss Tureck and Oxford Press deserve an accolade for a much-needed, practical, basic, and all-inclusive Bach school. More is promised for the future and we await it eagerly.

—Robert Sabin

First Performances in New York

Orchestra

Bernstein, Leonard: Symphonic Suite from the Film "On the Waterfront" (New York Philharmonic, May 12) Giannini, Vittorio: Symphony No. 4 (Juilliard Orchestra, May 26)

Chorus

Mahler, Gustav: "Das klagende Lied" (City College spring concert, May 14) Thompson, Randall: "Ode to the Virginian Voyage" (Oratorio Society, May 23)

Opera

Foss, Lukas: "Introductions and Goodbyes" (New York Philharmonic, May 5)

Hollingsworth, Stanley: "The Mother" (Neway Opera Theatre, May 22)

Laderman, Ezra: "Goodbye to the Clown" (Neway Opera Theatre, May 22)

Chamber Music

Amram, David: Trio for Tenor Saxophone, French Horn and Bassoon (Music of David Amram, May 8)

Clafin, Avery: Recitative, Aria and Stretta (Music in Our Time, April 30)

Goeb, Roger: "Iowa Concerto" for Chamber Orchestra (Music in Our Time, May 8)

Korte, Karl: Oboe Quintet (Music in Our Time, April 30)

Krenek, Ernst: "Hexahedron" for Chamber Ensemble (Ernst Krenek Program, May 9)

McDowell, John Herbert: Dance Concertante No. 2 (Music in Our Time, May 8)

Schuller, Gunther: Variants on a Theme of Thelonius Monk; "Abstraction No. 1"; Variants on a Theme of John Lewis; "Progression in Tempo" (Gunter Schuller Program, May 16)

Syedman, William: Concerto da Camera for Violin with Chamber Ensemble (Music in Our Time, May 8)

Violin

Amram, David: Sonata for Violin and Piano (Music of David Amram, May 8)

Luening, Otto: Sonata for Solo Violin (Music in Our Time, April 30)

Cello

Ben-Haim, Paul: "Three Songs without Words" (Richard Kay, April 24)

Kupferman, Meyer: Music for Cello Alone (Richard Kay, April 24)

Songs

Karen, Sergius: "Strings in the Earth" (Eileen di Tullio, May 9)

COMPOSERS' WORLD

Music by Charles Haubiel made up a May 15 program at the chateau of Countess Lillian Remillard Dandini at the Carrolls, Hillsborough, Calif. Two trios, "Portraits" for piano, and "Nuances" for flute and piano were presented by three players from the San Francisco Symphony; Naomi Sparrow, pianist; and the composer.

Mabel Daniels' "A Psalm of Praise", for mixed chorus, three trumpets, percussion and strings, was performed in San Francisco on May 13 under the direction of Jan Popper, and in New York City at the Broadway Congregational Church on May 1. Her "Three Observations for Three Woodwinds" was played in Boston and at Simmons College in April.

Burrill Phillips will spend the academic year 1960-61 in Barcelona, Spain, under a Fulbright Lecture Grant. He will lecture on music and composition at the University of Barcelona.

The American Society of Composers, Publishers, and Authors presented two awards of \$2,500 each to the Cleveland Institute of Music and the San Francisco Conservatory of Music to be allotted to student composers in memory of **Ernest Bloch**.

Mary Howe's ballet "Cards" was performed at a special 75th anniversary concert of the Friday Morning Club at the Washington Club, Washington, D. C., on March 26. Emerson Meyers conducted the work, played by the Catholic University Orchestra, with Mr. and Mrs. Nagle as duo-pianists.

Harold Morris has been made a Life Fellow of the International Institute of Arts and Letters, on Lake Constance at Lindau. The Institute is limited to 760 fellows. Thornton Wilder, André Maurois, Eero Saarinen, William Steinberg, and William Wyler are but a few of the current members.

Peter Mennin received the second annual "Composer's Award" presented by the Lancaster (Pa.) Symphony.

Three orchestral works of **Harry Hewitt**, "Earth Songs"—"Night Without Neon"—"Chartless", received their premieres by the Pro Musica Orchestra under Martin Silverberg in Philadelphia.

Robert Palmer was guest composer-moderator for the ninth annual Southwestern Symposium of Contemporary Music at the University of Texas in Austin.

Receiving Guggenheim Fellowship Awards for 1960 are **Milton Babbitt**, **Marvin David Levy**, **Virgil Thomson**, **Vladimir Ussachevsky**, **Hugo Weisgall**, **Salvatore John Martirano**, and **Robert Palmer**.

Academy and Institute Give Prizes and Honors

New York, N. Y.—At the 20th joint Annual Ceremonial of the American Academy and National Institute of Arts and Letters, on May 25, medals and prizes amounting to \$40,000 were conferred. Virgil Thomson, composer and music critic, delivered the 39th Blashfield Address before an audience of 1,000 at the Academy Auditorium.

Mr. Thomson became a member of the Academy on this occasion, while Ernst Krenek was the composer elected to the Department of Music of the Institute. Dimitri Shostakovich and Carlos Chavez were cited as honorary members.

Among monetary awards, the Marjorie Peabody Waite Award of \$1,000 was given to Louise Talma. Recipients of Arts and Letters Grants of \$1,500 each were Arthur Berger, Easley Blackwood, Salvatore Martirano, and Gunther Schuller in music.

Mr. Thomson's address, called "Music Now", referred to the commercialization of the distribution of music with its results—too much music. However, he hoped that standardization would bring an amalgamation of styles current today into a universal idiom.

Compositions by CHARLES HAUBIEL

were heard on May 15, 1960, at a recital of his works at the Carolands, Hillsborough (San Francisco) under the patronage of Countess Lillian Remillard Dandini.

TRIO for STRINGS, score and parts published by Henri Elkan, Phila., Pa.	\$6.00
NUANCES for Flute and Piano (5 pieces) published by The Composers Press, Inc.	\$3.00
PORTRAITS for PIANO (3 pieces) published by The Composers Press, Inc.	\$1.80
IN THE FRENCH MANNER, Trio for Flute, Cello, Piano published by The Composers Press, Inc.	\$3.50

Artists presenting the program were: Naomi Sparrow, pianist—Felix Kuhner, violinist—Ferenc Molnar, violist—Detlev Anders, cellist—Lloyd Gowen, flutist—Charles Haubiel, pianist.

These works are available through
Henri Elkan, 1316 Walnut St., Phila., Pa.

ATTENTION — SINGERS

A complimentary copy of the song-aria "THE COSMIC CHRIST" by Charles Haubiel will be sent to those artists and teachers of singing who make a request for same during the month of June.

This song (5½ minutes) was premiered in Carnegie Hall by Joseph Bentonelli (formerly of the Metropolitan Opera of New York) and has been programmed by Mary Bothwell (Town Hall recital) by Charlotte Ryan (soprano, formerly with the Metropolitan Opera) and many other artists. Orchestration is available. Requests should be sent to

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ARTISTS AND MANAGEMENT

GIESEN MANAGEMENT

Frank Forest, general director of the Empire State Music Festival, has announced the appointment of the Giesen Management to handle the tour arrangements for the opera "Murder in the Cathedral".

The opera, based on T. S. Eliot's play of the same name with music composed by Ildebrando Pizzetti has already appeared in Boston at Holy Cross Cathedral under the auspices of Cardinal Cushing and was presented by the Montreal Festival Society in that city's Notre Dame Church. It was performed before Pope John XXIII in Rome, having had its American premiere at Carnegie Hall in New York City produced by the Empire State Music Festival. It was repeated later at Bear Mountain, New York, home of the Festival, and the opera will be in the repertory of the Festival at Bear Mountain this summer.

The tour will take place in February and March of 1961. The company will include full orchestra and chorus and will number in excess of 100 persons. The musical director is Laszlo Halasz.

NATIONAL MUSIC LEAGUE

The National Music League has awarded managerial contracts to Marilyn Dubow, violinist; Jules Eskin, cellist; and Allen Ohmes, violinist.

Miss Dubow, who is 18, was born in Philadelphia and has played with the New York Philharmonic, the Montreal and Quebec Symphonies, and the New Jersey and New Haven Symphonies. She has appeared three times on the "Telephone Hour" as guest soloist.

Mr. Eskin, also born in Philadelphia, studied at the Curtis Institute with Gregor Piatigorsky and Leonard Rose. He has played at Town Hall in New York and is a former member of the Casals Festival Orchestra and the Philadelphia Orchestra.

Mr. Ohmes is a graduate of the Baldwin-Wallace Conservatory of Music and the Eastman School of Music. He has appeared at Phillips Gallery in Washington, D.C., and in addition to numerous recital and orchestral engagements, has

ST. LOUIS PHILHARMONIC

Stefan Bauer-Mengelberg, assistant conductor of the New York Philharmonic, has been named conductor of the St. Louis Philharmonic for the coming year. He will conduct the orchestra's regular subscription concerts and also direct a series of chamber-music programs. The orchestra's opening concert for its 101st season will be Nov. 10.

EUROPEAN ASSOCIATION

Paris.—The European Association of Directors of Concert Bureaus met in Paris in April, bringing together 70 members from 14 different countries. The officers for the next two years will be: President: Maurice Dandelot (Paris); Vice-Presidents: C. Winderstein (Munich), Wilfried Van Wyck (London), Gaston Arey (Anvers); General Secretary: Herbert Droz (Lausanne); Associate General Secretary:

Michel Rainer (Paris); General Treasurer: Maurice Verleye (Geneva); Administrative Secretary: Daniel Laufer (Lausanne). In 1961 the association will meet in Baden-Baden.

INDEPENDENT MANAGERS

The Independent Concert Managers Association at its annual meeting elected the following officers for the coming year: Herbert Barrett, president; Kenneth Allen and Henry Colbert, vice-presidents; Edna J. Giesen, secretary; and J. H. Meyer, treasurer. In addition to the officers, the directors of the Association are Messrs. Barrett, Allen, Colbert, William Stein, Eastman Boomer, and Cleon Cosmetto. S. Hurok was accepted into membership.

WILLIAM MORRIS

The William Morris Agency has concluded negotiations with Paul Szilard, business manager of the New York City Ballet, to represent the company in the field of television.

VANCOUVER FESTIVAL

Vancouver, B. C.—The Vancouver Opera Association has appointed Irving Guttmann artistic director of the first permanent professional opera company in Vancouver. A Canadian from Montreal, Mr. Guttmann has had recent successful productions of "Carmen" in Houston and Vancouver, "Faust" in Baltimore, and "Manon" in Fort Worth.

HANS J. HOFMANN

Hans J. Hofmann has taken over the management for opera of Lee Venora, soprano of the New York City Opera. She was soloist in two different programs with the New York Philharmonic this past season. She has been singing the title role of

Songs of Hugo Wolf

(Continued from page 23)

perform an opera on a given evening, I warm up in the morning, letting out all stops, allowing my voice to be completely open. When, on the other hand, I do a lieder recital, I place my voice in such a way as to allow me complete control of vocal color without making use of the fully open dynamic range required for opera. It is most interesting to me that this process is reversed in only one operatic role that I know of in the standard repertory, and that is the role of the Marschallin in "Der Rosenkavalier". When I sing this part, I make use of the intimate technique that I employ for lieder recitals. I find it essential for the portrayal of this most subtle of roles."

I next asked Miss Schwarzkopf how she is able to interpret so successfully those songs of Wolf which are of a deeply brooding nature—which are close to schizophrenia in their musical expression. It is, of course, a well-known fact that Wolf was placed in an asylum after an attempt to drown himself in a lake, and it was there he died in the greatest of emotional and physical pain.

"It requires imagination and an open mind", she replied. "Life presents one with many opportunities for observing disturbing things. A singer should be able to observe, experience and assimilate. When singing 'Kennst du das Land', I project myself into the character of the girl Mignon and follow her through her troubled and dream-like journey."

"Wolf's texts are the guide for interpreting his songs, but this is only the

Massenet's "Manon" at the Vienna Volksoper and has been re-engaged for guest appearances in the 1960-61 season.

Mr. Hofmann is also managing Robert Kerns, baritone of the New York City Opera. He will sing Marcello in "La Bohème" at the Spoleto Festival this summer, and Guglielmo in "Cosi fan tutte" at the Zurich Opera.

N. Y. CITY OPERA

New York, N. Y.—"Wings of the Dove", a new opera by Douglas Moore, has been selected by Julius Rudel, general director of the New York City Opera, for production during the fall of 1961. It will be the first of six new American operas to be written for the company under a new program of grants from the Ford Foundation. The libretto, based on the novel by Henry James, was written by Ethan Ayer.

This will be Mr. Moore's sixth opera and it represents a radical departure from the early Americana of "The Ballad of Baby Doe". It has scenes laid in London and in Venice and will have a formal ballet.

SAN FRANCISCO OPERA

Leni Bauer-Ecsy will make her American debut creating the decor and costumes for the West Coast premiere of "Wozzeck". She is currently designing the production of "Cosi fan tutte" for the Salzburg Festival this summer and has done productions for the Vienna, Berlin, Munich, Hamburg, and Paris Operas as well as the Edinburgh and Venice Festivals.

Elemer Nagy, who will make his debut with the company, will do the scenery and costumes for "La Sonnambula". He is presently head of the drama and opera department of the Hartt College of Music and Connecticut.

starting point. It is up to a singer's insight and experience to assimilate Wolf's musical genius and discover the manner in which he has translated the texts and heightened their meaning psychologically by way of music. Once this is achieved and once the technical hurdles are overcome, the singer is prepared for a performance of Wolf. Its success will be further assured if the singer is able to move quickly and completely from one mood to another. Wolf's heightened psychological climate is present in his 'happy' songs just as it is in his 'unhappy' songs. It is essential that the singer allow himself to shift gears, as it were, and penetrate whatever atmosphere is demanded and convey this atmosphere so completely that an audience will automatically be transported from one song to another—from one mood to another without ever being aware of how this came about."

Miss Schwarzkopf emphasized once more that any one interpretation need never be final; that Wolf's particular vision encompasses layers of interpretative possibilities, and that a singer should never cease to discover something new in any song sung more than once. Despite her position as one of the foremost Wolf interpreters, her unerring instinct and intelligence nevertheless allow her to say:

"I am still learning and I will never stop learning from the songs of Hugo Wolf. For me, each time I sing him, it becomes a new experience and a rediscovery. There are moments during the preparation of a Wolf recital when I virtually weep—so moved am I by being in contact with this most subtle and fantastically creative mind".

Matter of Interpretation, Says Chief

To the Editor:

The United States Information Agency and its Voice of America are grateful to the editors of *MUSICAL AMERICA* for the opportunity to answer the allegations printed in the April issue and headlined "Voice of America Broadcasts Slight Serious Music."

Mr. Hughes' assumption that a title such as "Music USA" implies that this program represents the best of all kinds of American music contains the obvious flaw to which writers unfamiliar with radio parlance fall victim. Specifically, it is not the title that creates a good musical program but its contents. Comparing the contents of "Music USA" to the daily fare that "clutters up our own air waves ad nauseam" is misleading and unjust. The term "popular music" has many connotations: to some it means rock and roll, to others music from Tin Pan Alley, still others, music of Broadway and Hollywood, and for others, jazz.

The format of "Music USA" features 15 minutes of news followed by 45 minutes of the best in music from the pens of our best-known popular composers and wrong writers.

Surely the compositions of Rodgers and Hammerstein, Lerner and Lowe, Frank Loesser, George Gershwin, Cole Porter, Irving Berlin, Harold Arlen, Morris Stoloff, Alfred Newman and others of similar stature cannot be dismissed as "dreary banalities".

Rock and roll music is *not* played on "Music USA". The second part of "Music USA" begins again with 15 minutes of news followed by 45 minutes of "pure jazz".

American "pure" jazz, at least, is regarded by many intellectuals in other countries as a serious "art" on a level with classical music. This is probably truer of other peoples than of Americans, who still sometimes reflect a cultural inferiority complex by downgrading the merits of their native arts.

American popular music (of the type previously mentioned) and jazz are particularly popular with youth in all parts of the world—and youth is an important audience group for USIA. This popularity has political overtones. Jazz is a non-conformist art which emphasizes the interpretation of the individual in contrast to the more formalized framework of classical music.

Totalitarian governments, including the communists, have sedulously tried to suppress jazz, in part for this very reason. In the case of the communists, they finally could not avoid recognizing the popularity of jazz. In recent years they have tried to capitalize on this popularity by encouraging development of "native" jazz.

"Music USA" is said to be the most popular international shortwave broadcast in the world. It has received the tribute of many efforts at imitation during the five years it has been on the air. It has received thousands of letters from all parts of the world. Testimonials to its great popularity from behind the Iron Curtain are impressive. By rejecting all requests for local relays of this program and making it a distinctive feature of our direct broadcasts, we have attracted thousands of additional listeners to our other shortwave broadcasts.

Willis Conover, the jazz musicologist and voice of "Music USA", went abroad last year on a five-week trip that began in Tunis and took him through Europe and Scandinavia and behind the Iron Curtain to Poland. Everywhere he went he received a tremendous reception from jazz lovers. To quote *The N. Y. Times Magazine* article dated September 13, 1959 authored by John S. Wilson:

"The official view of the program is that it is an effective audience-builder for the two news periods and that it also has an inherent merit of its own in its presentation of an appealing aspect of American life. But the fact that it goes much deeper than this has been vividly pointed up by the reaction of *Al Izza* (The Radio), a popular weekly publication of the Egyptian Broadcasting System which has been sharply critical of the United States.

"Conover's daily two-hour musical program," *Al Izza* has declared, "has won the United States more friends than any other activity."

Mr. Hughes' reference to the music survey and percentages quoted is basically correct. However, his omission of the reasoning behind these figures leads to a distorted conclusion. The percentages quoted were "music use in all direct broadcasting (i.e., shortwave) averaged 7%," of which 5.9% is popular music (which categorically contains semi-classical and folk music); 0.8% jazz and 0.3% classical music. Unfortunately, Mr. Hughes did not seek the answer to the issue he raised "why only 0.3% classical music on shortwave broadcasts?"

The Voice's effort to present a comprehensive picture of musical activities in the United States which reflects American mores, culture, achievements and progress in the world of music and allied arts is directed virtually *in toto* towards placement of such programs on local radio stations throughout the free world.

With particular reference to classical music, local placement is preferable to direct (shortwave) broadcasting because of

technical and programming factors. The inherent quality factor of classical music makes it desirable and necessary to broadcast it under optimum conditions of fidelity for true appreciation. Local medium wave and FM broadcasts can provide this maximum fidelity. Shortwave broadcasting (as any radio engineer will acknowledge) frequently distorts the signal because of atmospheric disturbances, frequency wave fluctuations, (fading and drifting), man-made static (jamming) and in the limited frequency response of shortwave receivers. The true lover of classical music who wants maximum fidelity will not tune into shortwave radio for classical music.

In areas where classical music is popular, the local radio stations provide a full fare of classical music and audiences are in the habit of listening to these stations. Therefore, local placement of Voice of America classical music programs takes advantage of these listening habits by making classical music part of local programming.

Jazz and popular music are inherently more suitable for shortwave transmission because of the audio characteristics of their composition. The usual emphasis on brass and percussion instruments, plus the accent on the beat, carry better through shortwave atmospherics. Folk music, because of its relatively simpler audio characteristics, also penetrates. So much for the technical explanation.

The remainder of the answer re: classical music on shortwave lies in the program scheduling. By far the bulk of VOA direct broadcast programs is segmented into 15 and 30-minute blocks of time. These programs must give priority to news, commentaries and features on American life, for this is the basic mission of the Voice. Obviously within these time limitations and under the technical handicaps described it is impractical to develop classical music programs for shortwave broadcasting.

Mr. Hughes states, "'Music USA' is *not* controlled by the music office, but by the English-language desk, the VOA division responsible for all world-wide shortwave broadcasts."

This is a misinterpretation of facts. The broadcast time of "Music USA" is administered by the English-language desk responsible for world-wide shortwave

(Continued on page 26)

And the Author Replies . . .

To the Editor:

Nothing in my article is effectively contradicted by the United States Information Agency. The reason for this, I think, is that instead of making what the USIA calls "allegations", I merely reported the major musical activities of the VOA and gave my opinion of them. I note that the USIA finds that 50% of my article—the complimentary part—has been done "very ably", while implying that the remainder—which is less flattering—is a pack of allegations, misinterpretations, wrong conclusions, and so on. How, I wonder, can the quality of my work be so uneven in so strange a way?

It seems clear that the Voice of America is satisfied with all its policies and practices of music programming. I am not. I think some are good and some are bad, as I stated in my article.

Nothing said yet makes me happy about the artistic and cultural implications of "Music USA". I remember all too well

that when I made a lecture tour of Europe in 1957 for the Department of State, my questions to serious European musicians about the VOA and music elicited too many expressions of contempt for the nature of the programming they associated with it. "Music USA" and the VOA were synonymous in their minds.

The problems of short-wave broadcasting and quality of sound for serious music I cannot solve. But has it been proven by the VOA that programs of serious music beamed via short-wave—with all its shortcomings—would be rejected by everyone everywhere? It has not been very many years since we ourselves were braving an awful lot of static and what-not to hear the things we wanted to hear.

The point of all this is, of course, that the USIA and the VOA must cease to think that simply because they administer it theirs is the best of all possible worlds. In my opinion, the VOA musical policies and practices, need to be re-examined and re-evaluated. That, of course, is precisely what I said in the first place.

Allen Hughes

broadcasts in the English language. However, the contents and programming of "Music USA" is under the supervision of the Music Office as are the contents and programming of all music programs prepared by all language desks for direct broadcast or local placement.

Mr. Hughes goes on to say, "the Music Office is sending a total of 9,109 hours of tape-recorded music to USIA offices throughout the world for local broadcast in the areas of the respective posts. These thousands of hours are broken down as follows: 41% are popular music; 39% are classical; and 20% are jazz. Popular music here includes folk and semi-classical."

It is in the last line of his statement that the discrepancy and inconsistency of his premise occurs. If 41% is popular music, which includes folk and semi-classical, what then is the true percentage of popular music? The various categories breakdown as follows: 39% classical; 34% popular; 20% jazz and 5% semi-classical (light concert) and 2% folk music. Translated into hours the breakdown is as follows: 3,563 hours classical; 3,141 hours popular; 1,823 hours jazz; 416 hours semi-classical and 166 hours folk music. Based on these figures VOA programming emphasis is self-evident.

Mr. Hughes goes on to allege that the United States Information Agency representatives in posts around the world "are free to choose the programs they deem suitable, useful, and desirable for their respective locales," regardless of what the VOA Music Office might suggest. This statement is a vast over-simplification of operational procedures and facts.

One must bear in mind that the VOA placement of programs on local radio stations overseas is completely contingent upon the desire and willingness of independent and government-owned radio stations in the free world to accept VOA programs for local broadcast.

The VOA is one of many foreign information services competing for local air time. Its success in the field has been due largely to the goodwill and excellent relationships established by its representatives with the local radio stations.

Notwithstanding the fact that a local radio station may prefer "Martin Block's 'Make Believe Ballroom'" to a program more esoteric, the USIA officer sees to it that a representative, well-balanced cross-section of VOA programs is placed on the local air.

Obviously local audience tastes and local programming problems must be considered. These tastes and problems are as varied as the respective countries and audiences. The VOA Music Office takes these tastes and problems into consideration in planning the programs to be offered and furnishes guidance to the USIA officer. These measures of "control" refute the "absolute authority" that the USIA officer is implied to exercise in selecting programs.

Mr. Hughes has very ably and descriptively devoted 50% of his article to some of the Voice of America's serious music programs. He named Symphony Orchestras of the U. S., Musical Life In America, Musical Salutes, Music In Conservatories and Universities, Musical Folkways, Boston Symphony series, New York Philharmonic series, Metropolitan Opera series.

For the record, let us complete the listings of programs offered in *complete series*: Berkshire Festival, Aspen Music Festival, Casals Festival, Cleveland Orchestra, Oklahoma Orchestra, Minneapolis Orchestra, Denver Symphony, America's Composers, Interlochen Music Camp, Juilliard School, Eastman-Rochester Fes-

tival, Little Orchestra Society series, Louisville Orchestra commissioned series, Young American Artists, Symphonies For Youth and Music In Schools. These he did not name.

In addition to the series-type of programs, the Voice of America offers a continual coverage of Musical Special Events as they occur throughout the U. S.

"Music" is simply one facet bearing on President Eisenhower's instructions to the United States Information Agency in 1953, directing the Agency to familiarize foreign countries with "those important aspects of the life and culture which facilitate understanding of the objectives and policies of the United States".

I invite the reader to draw his own conclusions.

Harold Boxer, Music Director,
Voice of America

Lucrezia Bori

(continued from page 25)

terminate her career. The singer here displayed that high degree of fortitude and discipline which has always marked her character. For two years she was not allowed to speak and had to communicate by pencil and paper.

This courage in the face of adversity, this ultimate faith in her future reaped its reward when she was finally able to make appearances at Monte Carlo during February 1919 in "La Bohème". It was also in the role of the fragile Mimì that she returned to the Metropolitan on January 28, 1921. Her "second career" lasted until her retirement on March 29, 1936—an occasion that for emotional impact and demonstrations of affection can find its only parallel in Mme. Sembrich's retirement in 1909.

In certain roles, Lucrezia Bori has never been replaced for the many who heard her and enjoyed her delicate art. She created many roles for the Metropolitan—Antonia in "Les Contes d'Hoffmann", Fiora in "L'Amore dei Tre Re", Ah-Yoe in "L'Oracolo", Lucinda in "L'Amore Medico", Salud in "La Vida Breve", Concepción in "L'Heure Espagnole", Méli-sande in "Pelléas et Méli-sande", Snegurochka in Rimsky-Korsakoff's opera of the same name, Consuelo in "Anima Allegra", Despina in "Così Fan Tutte", Mary, Duchess of Towers in "Peter Ibbetson", Madelon in "Le Preziose Ridicole", and Magda

in "La Rondine". Mascagni's "Iris" and Charpentier's "Louise" were revived especially for her.

Outside of the Metropolitan she was heard as Cio-Cio-San in Boston, Baltimore and South America; in Buenos Aires she sang Margherita in Boito's "Mefistofele". Oddly enough, she never appeared in opera in her native Spain; even more strange was the fact that neither her mother nor her brother Joaquin ever heard her in a public performance.

Among 29 roles at the Metropolitan (13 creations), Miss Bori was most popular as an ideal Mimì (the role she sang most frequently—47 times), as a Violetta of utter enchantment, a Manon of surpassing elegance and allure, and a Juliette of ineffable charm. Her flower-like Fiora must have realized Sem Benelli's dream; her shadowy Méli-sande proved distinctive and beautifully sung.

Miss Bori was able to bring to her roles a voice of crystalline purity, whose brilliant high notes could achieve a most telling effect. Even during the early years of her return to the Metropolitan, she possessed admirable flexibility; in later years, scale passages and floriture were apt to give her trouble. Her diction, elegant and cameo-like, was superimposed on a faultless legato. As one Frenchwoman put it when commenting on the lovely tone quality, "Sa voix est la douceur de la femme concentrée". Unfortunately, Miss Bori's records do not show the complete vocal picture, despite some admirable disks.

Visually and dramatically, Miss Bori brought an adorable feeling of poetic fragility to her impersonations. Like Greta Garbo in the films, she distilled the atmosphere of romance, an aura of the "world well lost". Fortunately for us, Miss Bori was active in a period in which she did not have to take orders from costumers and stage directors who look upon an artist as a malleable puppet. A woman-of-the-world in private life, she wore her own beautiful costumes with a flair and a distinction that were quite special. When she moved gracefully among her guests in "Traviata", champagne bottle in hand, she was utterly sophisticated and convincing—her arms and hands a delight to watch. The pathetic last moments of her tubercular heroines were the result (she once told me) of first-hand observation in hospitals. Her Violetta seemed so ill and already "gone" that she crossed to her dressing-table with difficulty; her Mimì, lying pale and wan, would occasionally wipe the perspiration from her neck and face. We knew these romantic girls were doomed, but they were doomed with a poetic, elusive smile ever on their lips. And who can forget her Fiora, dragged down by the psychological weight of the scarf given her by her husband, as she ascended the ramparts of the castle in that remote valley of barbaric Italy?

After her retirement, in recognition of her "save the Metropolitan" efforts, Miss Bori became the first singer ever elected to the Metropolitan board of directors. In 1942 she became chairman of the Metropolitan Opera Guild.

The soprano never married. This gave rise to speculations as to the possibilities of romances and attachments. However, that side of her life remained a mystery—a mystery that died with her on May 14. Perhaps, despite the realistic quality of Miss Bori's activities, we might bid her farewell with Arkel's description of Méli-sande—"C'était un petit être mystérieux comme tout le monde".



AMERICAN

EPIC

BLOCH'S AWARD WINNING "AMERICA" IN FIRST RECORDING UNDER STOKOWSKI

"An event unparalleled in the musical history of the United States" was the salutation of the *Boston Sunday Globe* back in 1928, when Ernest Bloch's "America", which had won the \$3,000 prize offered by *MUSICAL AMERICA*, was performed by leading orchestras throughout the nation and broadcast in part over NBC. Indeed, it may be questioned if any work since that time has aroused such nationwide attention and critical controversy. Yet how many people today remember either the music or the excitement which it stirred?

Now, this "Epic Rhapsody in Three Parts", as Bloch subtitled it, has been recorded for the first time by Vanguard, and we shall have the opportunity to re-estimate the music and to remind ourselves of a contest and a public excitement that marked a step forward for American music, no matter what one's personal attitude toward the prize-winning work might be.

Appropriately enough, the conductor of this recording is Leopold Stokowski, the sole survivor of the five eminent conductors who acted as judges for *MUSICAL AMERICA*: Stokowski (Philadelphia Orchestra), Serge Koussevitzky (Boston Symphony), Walter Damrosch (New York Philharmonic-Symphony), Frederick Stock (Chicago Symphony), and Alfred Hertz (San Francisco Symphony). The work is performed by the Symphony of the Air and the American Concert Choir, of which Margaret Hillis is director.

The recording is also timely as a memorial to Ernest Bloch, who died on July 15, 1959, an honored and yet somewhat neglected figure. For this score (which was written from the depths of Bloch's heart and was highly regarded by him) calls attention to Bloch the unashamed humanist, the idealist and visionary. In 1928, this music was perhaps even more unfashionable than it is today. It reveals no preoccupation with the avant-garde styles and techniques that are the key to acceptance in the inner circles of modern music and modern music criticism.

Bloch was quite well aware of the

By ROBERT SABIN

musical language of the advanced—and he used it in other works. But here he was dealing with an epic theme and aiming at the people, and he kept his music well within the immediate grasp of music-lovers brought up on the three B's. This does not mean that the music is simplified or watered down. On the contrary, it is an elaborate and technically masterly score. But neither in material nor in design does it seek to challenge the listener or to lead him into new technical paths. It is developed from the germ-cell of an anthem of basic simplicity and it is intended as music for the people in the broadest sense. Its pictorialism, its naivete, its emotional directness are deliberate.

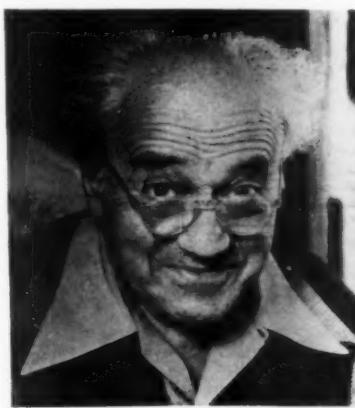
It is small wonder, therefore, that many critics identified it with motion-picture music. Pitts Sanborn in the *New York Evening Telegram* wrote: "This new 'America' exhibits little of the harmonic radicalism that has characterized certain other works by Mr. Bloch, and in texture it is so simple, in procedure so naively unmistakable, that one has no hesitation in

predicting for it a brilliant future in the movie houses as soon as it has been coupled with an appropriate scenario." As a matter of fact, it did have just such a future, for no one who listens to it today can fail to observe that many Hollywood composers found it a goldmine of inspiration and material.

But to dismiss this score contemptuously as "movie music" would be a fatal injustice to its sincerity and depth of spirit and its superb craftsmanship. Bloch knew and loved the great landscapes of the United States, from New England to the Western deserts and mountains. He knew the people in all walks of life. He had steeped himself in our literature and legends, and he felt the national tragedies and comedies with all his being. Most significant of all, he realized the profound changes that had come over the America hymned by Whitman, with industrialization and urbanization; and his portrayal of the mechanization of modern America and the mad boom of the 1920s culminates in a terrifying musical prophecy of "The inevitable Collapse" (page 148 of the score issued by Birchard) that became reality only a few years later, when the crash actually occurred. Bloch prided himself justifiably upon having foreseen the catastrophe that was to overtake this power-ridden and money-mad era.

When *MUSICAL AMERICA* offered a \$3,000 prize for an orchestral composition of symphonic proportions by an American composer that would be "a really representative work, one which will be to American music what the standard German, French and Russian works for orchestra are to the music of those countries", it could not have anticipated the volume and scope of the response. No fewer than 92 scores were submitted, and it took three years (a whole year longer than had been planned) for the five judges to reach their unanimous decision, in June 1928. At that time, Bloch had been a resident of the United States for 12 years and a citizen for five.

It is interesting to know who the run-



RECORDINGS

(Continued from page 31)

ners-up in the competition were. Those receiving honorable mention were Robert Russell Bennett (then a student in Paris but already known as an expert orchestrator of Broadway scores) for a symphony; Samuel Gardner, for a symphonic piece, "Broadway"; Louis Gruenberg, for a Jazz Suite; and Winter Watts, for a symphonic poem, "The Piper".

The prominence of jazz and Broadway in this list will be noted, and Bloch himself took full cognizance of the "jazz era" in the third movement of his epic rhapsody, which opens with an astounding symphonic paraphrase of jazz rhythms and themes that leads us into the section, "Turmoil of the present time (1926)—Material prosperity—Speed—Noise—'Man Slave to the Machines'." Today, this impression of jazz has the added charm of a period piece, besides displaying a real mastery of material.

There were other aspects of the contest that gain added point and humor today. The greediness of conductors for world premieres was just as great then as now, and it was carefully arranged that the Boston, New York, Philadelphia, Chicago and San Francisco orchestras should all play "America" at their Friday subscription concerts, simultaneously. But since the New York Philharmonic-Symphony had a Thursday concert, Walter Damrosch, through skillful diplomacy, was able to achieve the actual world premiere on Dec. 20, 1928. On Jan. 12, 1929, Mr. Damrosch conducted the National Symphony over the NBC network in the second movement (only) of the work.

Significant also was the fact that two university orchestras performed the Bloch music at that time: the University School of Music Orchestra at Ann Arbor, Mich., under Joseph P. Maddy, and the Brown University Orchestra under Walter H. Butterfield. This was prophetic of the increasingly important role that American universities are taking in contemporary musical life and advance. Immediately after the first five, many other symphony orchestras throughout the nation performed "America". Although MUSICAL AMERICA failed in its noble purpose "to assure the continuance of the successful work in the repertoires of the leading American orchestras", it certainly assured it a splendid launching. And the readiness of conductors to co-operate revealed that there was a sincere desire to stimulate American composition.

As to the present recording of "America", it is fair to say that Mr. Stokowski has honored the spirit of the music, even though he has not been completely successful in transmitting the letter. He makes us feel the magic of the opening pages, with their vision of the wilderness, the Indians, the Pilgrims, the voyage of the Mayflower and the famous landing. Even to the most sophisticated and hard-boiled listener, the passage marked "land in sight" will probably prove wildly exciting. Why should we be ashamed of pictorial and program music, if it is good?

Bloch's great love and understanding of two great Americans—Walt Whitman and Abraham Lincoln—is movingly conveyed in the second movement: "1861-65, Hours of Joy—Hours of Sorrow". He makes the Civil War seem real again and brings this terrible national tragedy close to our hearts. I am sorry to say that Mr. Stokowski indulges in some characteristic dis-



A scene from the Chicago Lyric Theatre production of Janacek's "Jenufa" Sorenson

tortions and excesses of sentiment in this movement. Bloch has marked the old ballad that begins the movement 116 to the eighth note, and Mr. Stokowski takes it about a third slower, so that the Più lento that follows becomes impossible. Nonetheless, the deep pathos and beauty of the passage are there—we accept the personal whimsy because it is so eloquently voiced.

It is in the hectic opening of the third movement especially that we wish that further rehearsal could have been possible. But even here the performance never loses compulsion. And how grateful one is to Mr. Stokowski that he has not underlined the copious folk tunes that are woven into the fabric of the score! Nothing was farther from Bloch's intentions than a pastiche of folk songs, as Sidney Finkelstein points out in his admirable historical and analytical program notes for the recording.

"America" may find a warmer reception today than it had in 1928. I know that I responded to it far more favorably in 1960 than I did in 1928, when I was much too young and too "advanced" to have much tolerance or willingness to receive music on its own terms. The workmanship of the score certainly is as good today as ever, and its radiant faith in the future of democracy, its Whitmanian optimism in the face of contemporary disaster may be naive—but not necessarily untrue or unneeded by Americans today.

Artia's "Jenufa"

Janacek: "Jenufa". Soloists, orchestra and chorus of the Prague National Theatre, conducted by Jaroslav Vogel (ARTIA ALPO-80 C/L \$15.98)

Artia's recording of "Jenufa" offers a new listening experience to the collector of recorded opera. For a quarter of a century, the work suggested an unmemorable vehicle of the Jeritza epoch, quickly dropped from Gatti-Casazza's repertoire as just one more novelty at the Metropolitan. Then in the 1950's Janacek's prestige began to mount and productions of his "Jenufa", "Katya Kabanova" and "The Cunning Little Vixen" in Great Britain and elsewhere were greeted as compelling masterworks of the neglected Czech. Influenced presumably by Western Europe's interest, Chicago's Lyric Opera managed to work "Jenufa" into its 1959 subscription series. Now, following by several years Epic's American release on disks of "The Diary of One Who Vanished" and

"Aus einem Totenhaus" from the 1954 Holland Festival, "Jenufa" comes to the American catalogue as the first in Artia's newly inaugurated list of Czechoslovakian operas.

And "Jenufa" is a wonder! Composed between 1894 and 1903 (the years in which Debussy was creating "Pelléas") but reworked by Janacek 14 years after its premiere, it proves a soul-stirring operatic achievement. If ultimately it may take a secondary position in the collected works ("The Cunning Little Vixen" and "Katya Kabanova", both later works, have more formidable reputations in Europe today) "Jenufa" on records is still a vintage product of the earlier decades of the century, when the demands of expression were beating down the formalities of construction and ensemble.

With its basically melodramatic concerns of misguided love, a drowned child, and village reprobations, "Jenufa" could have followed the easy path to success of Italy's verismo group. Fortunately, Janacek's genius intervened, yielding a work filled with lyric power and a humanity one previously thought belonged only to "Wozzeck".

For those who have yet to hear a Janacek score, there will be the discovery of his glorious melodic vitality, the harmonic modulations which seem at once acerbic and pathetic, and his courage to ravage native folk forms for the depiction and intensification of passionate emotion. But like all individual composers, Janacek does not translate easily into words. He must be heard, heard with curiosity and the unprejudiced attention he himself found only in his last half-dozen years of life.

After numerous playings of the new Artia set, the power of the score still seems remarkable. From the opening whirling sounds of the mill wheel to the radiant final duel of Jenufa and Laca as they prepare to leave the security of the village for a problematic future together, Janacek's music arrests, excites, and on occasion, enthralls. Even if one allows an only conventional success for the momentum of the outward "village" acts, the moment of resolution for the protagonists produces a central act which reminds this listener of the "Don Carlo" closet scene or Mussorgsky's "Boris".

In this extraordinary section, Jenufa has been rejected by the father of her illegitimate child; her foster mother, the baleful Kostelnicka, unleashes a Wagnerian clamor of fatalism and primitive hatred,

followed by a mad scene of claustrophobic directness, as she prepares to free Jenufa for marriage to another by drowning the unwanted baby. It should suggest Janáček's breadth of expression that he follows this episode with a second sequence of hallucination: Jenufa, awakened from the drugged sleep administered by the Kostelnicka, searches through the house for her "little Stevushka", whom she has dreamed is dead. Murmuring, pleading, prayerfully beseeching, she then receives the terrible news that confirms her nightmare as reality.

Janáček now follows up the turbulent and oppressive scene between the two women by bringing the drama into a mood of deep-felt intimacy. The villager Laca, in his own eyes a poor substitute for Jenufa's first beloved, makes his offer of marriage, and the score instructs his words shall be phrased "sadly". Continuing with understatement, Jenufa then answers him, "Do you want me as I am?" in the hushed spirit of Mélisande's unforgettable "Je t'aime aussi".

The present Artia production, recorded in Prague in the mid-1950s, goes well beyond minimum requirements, with sensitive work by Stepanka Jelinkova in the title role, and two iron-lunged tenors, Beno Blachut (long honored in Europe) and Ivo Zidek, as Jenufa's rival suitors. But the glory of the set is the sensational Kostelnicka of Marta Krasova, who in this performance suggests herself as one of the extraordinary opera performers of our time, flinging forth high B's and C's in a fearless manner. Miss Krasova supplements these with a rich lower register that finally makes the woman a tragically appealing figure, destroyed by protective love for her adopted daughter. No wonder the Metropolitan turned to Margareta Matznauer for its own Kostelnicka in 1924; Miss Krasova's performance makes one think back to just such a legendary artist.

Artia has generously prepared its presentation of what amounts to new repertoire piece. The well-designed brochure includes a new line-by-line English translation by Peter Sutro, together with the original Czech text. With 11 more Czech operas due from Artia within a year's time, we should all learn to say "Thank you" in the original tongue.

John W. Clark

Bartok in 3-D

Bartok: Music for Strings, Percussion and Celesta. **Beethoven:** Grosse Fuge. l'Orchestra de la Suisse Romande, Ernest Ansermet, conductor. (London, CS 6159 \$5.98)

Bartok's biographer, Halsey Stevens has said of Music for Strings, Percussion and Celesta that it is "essentially three-dimensional, requiring actual performance for its fullest effect; recorded or broadcast versions can merely hint at the spatial relations, which have such significance."

Stereo recording technique solves this spatial problem pretty well most of the time, although antiphonal effects between the two string orchestras do not always come off quite as planned. Bartok was very specific about the placement on the platform of the several instrumental groups in relation to each other. The work is scored for double string orchestra with celesta, harp, piano, xylophone, timpani, and a miscellany of other percussion instruments. The two string orchestras are to sit facing each other with the other instruments in the centre between them, and the recording makes this allocation sufficiently clear so that the all-important three-dimensional effect is preserved.

The composition itself is of symphonic

OF THINGS TO COME . . .

The most anticipated record release for June undoubtedly is Benjamin Britten's "Nocturne" (Op. 60), the keystone of this month's London Records list. For a work that has been performed exactly once in New York City, an astonishing fame surrounds Britten's nearly newest work. (His new full-length opera, a setting of "A Midsummer Night's Dream", will have its premiere this month at the Aldeburgh Festival, and is expected to enter Covent Garden's repertoire in late autumn.)

Last summer the Aspen Festival brought off the American premiere of "Nocturne" with suitable importance; that is, when the work was initially offered, it was presented twice on the same program. Perhaps all new scores deserve this courtesy. In the London Records issue, Peter Pears, for whom Britten has conceived much of his vocal music, is the tenor soloist, with the composer conducting the London Symphony.

If there are no other "first recordings" on the immediate horizon, we have the *New Yorker's* witty profile of Glenn Gould to thank for word that Columbia in the fall will release the Canadian's only published composition, a String Quartet, performed by members of the Cleveland Orchestra. Another pianist, Byron Janis, has signed exclusively with Mercury Records, which suggests forthcoming issues both with orchestra and in the solo field.

RCA Victor has wasted little time in engaging one of the Metropolitan's new artists: Elisabeth Soederstrom, the company's gifted new Swedish lyric soprano. Back in this country for the Metropolitan spring tour, Miss Soederstrom prepared a debut Victor disk, songs of Schubert and Haydn (the latter in English), joined with French and Swedish material.

proportions, although Bartok gave it no formal designation. Its three movements grow out of a close-knit fugal subject, drawn from intervals within perfect fifth and fully developed polyphonically in the first movement. Full of subtle complexities painstakingly organized—a fact which the listener need take no note of—it is arresting in the use Bartok has made of unusual timbres within the scope of the various instruments singly and in unexpected combinations. But it is not all just tricks. There are lovely melodic moments, sonor-

(During a Manhattan radio interview, the soprano gave one a tantalizing example of what the Vikings can hear in their Royal Swedish Opera House; her six weeks at home had begun with a Marschallin in "Der Rosenkavalier" and progressed to an Octavian in the same opera opposite Birgit Nilsson's Marschallin. Americans have heard Miss Soederstrom in "Rosenkavalier", but only as Sophie.)

From Camden comes the promise of further valuable reprints from the Victor musical lode. Prolonged negotiations with the Toscanini estate indicate early attention to the conductor's first NBC Symphony sessions. The Mozart G minor Symphony (No. 40) is a probable beginning for such a series. In the operatic sector, Camden has shown considerable interest in the well-regarded "Otello" excerpts of 1940 (Martinelli, Tibbett and Helen Jepson), and in a Tetzlitzini issue. A set devoted to the First Piano Quartet also is on Camden's agenda.

The distinguished Soria Series is concentrating on Verdi for its summer projects. In Vienna, Fritz Reiner currently is recording the "Requiem", with the Vienna Philharmonic and four outstanding singers: Leonie Rysanek, Giulietta Simoniato, Jussi Bjoerling and Giorgio Tozzi. This is scheduled for release in the fall, together with a Leinsdorf-directed "Ariadne auf Naxos", with Miss Rysanek and Roberta Peters. In July, the Soria staff moves to Rome, where Tullio Serafin will record "Otello" with Jon Vickers, Miss Rysanek and Tito Gobbi. This set is planned for the spring of 1961.

England is honoring the 75th birthday of Otto Klemperer with an elaborate two-record Wagnerian issue. This album eventually will appear here under the Angel imprint, as should some of the conductor's present Mozart-cycle performances in Festival Hall.

ous and stirring climaxes, and telling evocations of mood from jocose to sombre.

The performance of this music, and of the Beethoven Grosse Fuge, by the Swiss orchestra under Ansermet is up to the best standard of that organization and the engineering is first-class.

—Ronald Eyer

Debussy, Ravel Quartets

Debussy: String Quartet. **Ravel:** String Quartet. Juilliard Quartet: Robert Mann and Isidore Cohen, violins; Raphael Hillyer, viola; Claus Adam, cello (RCA Victor LM 2413, \$4.98)

Although Ravel would never have written his quartet in quite the same way if he had not known Debussy's, he has achieved quite a different style and texture. Musically, Debussy's is superior, but it is not so idiomatic as Ravel's. The last movement becomes orchestral in its sonorous proportions, and the first one also puts demands upon the players that are excessive, with regard to volume and weight of tone.

The Juilliard Quartet has the superb technique and musical insight to approach each work on its own terms. The playing is impeccable and full of verve. My only quarrel with these performances is that they are too intellectual and analytical. A bit more of sensuous coloring and rhythmic freedom and of fantasy would give more inner life to them. But no one could ask for clearer, more precise and intelligent playing.

—R. S.



Claudette Sorel is given a sculpture by Maurice Podell to celebrate the issue of her new piano album by Monitor Records

Worth Investigating

Haydn: Piano Concerto in D major, Op. 21. **Mozart:** Piano Concerto in E flat major, K. 482. Joerg Demus, pianist, with the Berlin Radio Symphony, directed by Franz-Paul Decker (Deutsche Grammophon Gesellschaft LPM 18588, \$5.98).

Two enchanting works for piano and orchestra that avoid the well-trod recording lists turn up here. The Mozart was composed simultaneously with "Le Nozze"; it sings as truly, especially in its jubilant finale, which seems to relight a whole world of jubilant grace and joyousness. Both here and in the Op. 21 of Haydn, which many must have learned in the old Victor disks of Landowska, Demus plays with felicitous grace and a cultivated musicianship that equals his earlier attention to Schubert under another label. One of DGG's initial release of some 20 disks produced in Germany, this recording leads one to anticipate many rewarding disks yet to come.

Stravinsky: "Petrouchka". Pierre Monteux conducting the Boston Symphony. (RCA Victor LSC 2376, \$5.98; LM 2376, \$4.98)

The blazing innovations of an earlier decade have become the civilized pleasures of today. In 1911, "Petrouchka" received its premiere in Paris with Pierre Monteux conducting; in the same ministering hands today, it sounds logical and symmetric almost to a degree where the listener is exploited. So much for the exposure of time.

Monteux's own sympathy for the score wins from the fantastic Boston organization a performance that needs neither dancers nor decor for communication. One can remember more astringent readings, but it is probable that the earlier works of Stravinsky's Diaghileff period are now to serve as our new romantic sustenance. In such a context, the new Monteux performance is an incontestable landmark.

Strauss: "Don Quixote". Fritz Reiner conducting the Chicago Symphony. Antonio Janigro, cellist; Milton Preves, violist (RCA Victor, Soria Series, LSS2384 \$5.98; LS2384, \$5.98)

The breadth of the opening of this "Don Quixote" announces one of the best performances Fritz Reiner ever can have given to disks. Here is the essence of the Reiner gifts: a freeing of every instrumental voice, an often petrifying dynamic exploitation, and throughout, a musical line controlling all, yet ravishing the listener. Antonio Janigro, the solo cellist, and Milton Preves, violist, consort as must the best. But this is Reiner's "cheval de bataille", ridden as only a master leader can ride the Straussian tempests.

The Soria's opulent investment fails only to touch Antonin Clave in its embellishments by Picasso, Dali, Dore, Daumier, and Goya.

Overtures: Offenbach & Auber. Paul Paray conducting the Detroit Symphony (Mercury SR90215, \$5.98; MG 50215, \$4.98)

Most recorded orchestral potpourris tend to outlast their playing welcome. This is not the case with the present Paray treatment of six of this writer's favorite French explosions of fluff. Paray drives them for all they are worth, but his musicians fortunately maintain all the necessary dexterity for Hélène, Orphée, Hoffmann, and the Auber trio as well. Superbly brilliant sound. —J.W.C.

Discussing the world premiere of Leonard Kastle's "Brigham Young" by the NBC Opera next season are (left to right) Ann Howard Bailey, the librettist, Samuel Chotzinoff, the producer, and the composer



TELEVISION

NBC-TV Opera Announces Four Works

NBC's notable Opera Company again will raise the general level of the industry during the 1960-61 season. Four productions, including the world premiere of a new American opera, are planned.

As announced by the producer, Samuel Chotzinoff, the series will open Nov. 12 with "Brigham Young", a new work by Leonard Kastle, to a libretto by Ann Howard Bailey. The young American composer has been represented already on television with a 13-minute opera, "The Swing". "Brigham Young", previously known as "Deseret", is a full-length operatic treatment of the last years of the famous Mormon leader. The score has been in the news for more than a year, due to the rumored Soviet interest in a stage production behind the Iron Curtain.

Other operas for the coming season will be the traditional holiday revival of Menotti's "Amahl and the Night Visitors", Montemezzi's "The Love of Three Kings", and Mussorgsky's "Boris Godunoff". Bearing out the company's standard policy, each opera will be sung in English.

NBC's announcement of forthcoming plans also reported the gratifying fact that its recent "Don Giovanni" production brought the largest mail response in the opera company's 11 years of existence. It is estimated ten million persons saw the Mozart presentation.

CBS Commissions Important Scores

Igor Stravinsky and Gian-Carlo Menotti have been commissioned to compose important new scores for CBS-TV presentation next season.

The Stravinsky work will be a contemporary ballet using the Biblical story of Noah, with choreography by George Balanchine. Planned as a full-hour ballet,

the composition will be scored for orchestra and narrator. It will be danced by leading members of the New York City Ballet, and is expected to enter the company's regular repertory following its TV premiere early in 1961. Stravinsky and Balanchine have long been known for their illustrious collaboration in the fields of opera and the dance; this will mark their first creation directed expressly toward TV.

Mr. Menotti's commission is for "a play with music". Subject and format are to be entirely of his choice. CBS has suggested a duration of 60 or 90 minutes for the work, and expects to receive a performing version by next February.

RADIO

Metropolitan Exclusive For Detroit

In an effective display of public responsibility, Detroit's WJR offered a Metropolitan Opera "Opening Night" broadcast to listeners in the immediate area on May 23. Visiting the city for five performances, the company's inaugural "Simon Boccanegra" (the first Detroit hearing of Verdi's score) was broadcast in its entirety from Masonic Auditorium with a cast headed by Anselmo Colzani, Mary Curtis-Verna, Richard Tucker, and Giorgio Tozzi. If memory is accurate, this is the first Metropolitan production ever covered by non-network facilities.

CBS Renews Philharmonic Affiliation

Despite contradictory indications, the New York Philharmonic will be heard again next season in its regular series of coast-to-coast Saturday evening broadcasts. The Columbia Broadcasting System confirmed a renewal of contractual agreement with the distinguished orchestra on May 16, forecasting a 28-week radio season, to begin Oct. 1.

While the Philharmonic has been identified with CBS since 1930, speculation

clouded its broadcasting future this spring. During an intermission talk, Arthur Hull Hayes, President of CBS, indicated the network was reviewing its program policies and frankly questioned how many listeners the series attracted.

CBS has given no official documentation of the response to this inquiry, but in replying to those who urged continuance of the broadcasts, it advised that "many letters are coming in—and they are both thoughtful and encouraging". The network was particularly impressed by the response from persons of high professional standing outside the arts urging continued representation of the orchestra.

OPERA IN NEW YORK

Amato Opera Revives Verdi's Luisa Miller

Town Hall, May 21.—Amato Opera Theatre. Conducted by Anthony Amato.

LUISA MILLER

Music by Giuseppe Verdi
Text by Salvatore Cammarano
Laura Suzanne Ferris
Luisa Dolores Mari
Duchessa Anna Carnevale
Miller Paul Michael
Rodolfo Jerry Lo Monaco
Wurm Joseph Blankenship
Walter William De Valentine
A Villager Arnold Dobbins

Like "Macbeth", which the Metropolitan revived two seasons ago, Verdi's "Luisa Miller", another early work, is worth staging today if for no other reason than it allows us to hear how the composer wrote in those formative, sometimes derivative years before he produced, after 1849, "Rigoletto", "Il Trovatore", "La Traviata" and his other masterpieces.

The premier took place in the Teatro San Carlos, Naples, on Dec. 8, 1849, and the first performances were not wholly successful. New York heard the opera three years later, but it was not until the 1929-30 season that it received a production at the Metropolitan. Rosa Ponselle sang the title part and Giuseppe DeLuca was the male lead. In all, "Luisa Miller" was given four times that season, and again in the 1930-31 repertory.

Until the Amato Opera Theatre put on the opera on May 21 of this year, Verdi's florid drama had not been professionally staged in New York for almost 30 years. A very large audience assembled in Town Hall to hear the work.

Anthony Amato, who usually plays the piano while conducting, had a sizable orchestra at his disposal, and the staging was similar to those of the American Opera Society and Thomas Sherman's Little Orchestra productions except that Mr. Amato was at the extreme right, the chorus faced him at extreme left, and the principals, in costume, acted in front of the partially hidden orchestra.

The opera begins well with a lively overture and an appealing chorus. Rodolfo has a really magnificent aria in the second of the three acts—"Quando le sere al placido", and it was feelingly sung by Jerry Lo Monaco. There is also an interesting a cappella quartet in that act. But Verdi gave most of the choice solos to the heroine, "Piangi, piangi" in the final act is stirring, and the scenes with Luisa's father and Rodolfo are by turns lyric and tinted with foreboding.

Dolores Mari, a familiar member of the New York City Opera's roster, was

a superb Luisa. Her acting was touching and the wide vocal range of the part did not tax the quality or quantity of beautiful tones she produced.

In the other roles, William De Valentine, as Rodolfo's father, was impressive, and Anna Carnevale did well with the small part of Duchessa. Paul Michael had some unfortunate moments in Act I when his voice broke on the climactic notes of his big aria. He was heard to better advantage later. —Wriston Locklair

Triple Bill Given By Neway Group

Kaufmann Concert Hall, May 22.—Neway Opera Theatre. Directed by Patricia Neway. Conducted by Charles Wilson. Scenery and lighting by Dan Butt and Thomas Skelton. Costumes executed by Nicole.

A HAND OF BRIDGE

Music by Samuel Barber
Text by Gian-Carlo Menotti

Geraldine Patricia Neway
David Robert Howard
Sally Ruth Kobart
Bill James McCray

GOODBYE TO THE CLOWN

Music by Ezra Laderman
Text by Ernest Kinoy

Mr. Benson Leighton Phraner
The Clown Edward Zimmerman
Peggy Elaine Landry
Margaret June Card
Uncle George Robert Howard
(First New York performance)

THE MOTHER

Music by Stanley Hollingsworth
Text by Mr. Hollingsworth and John Fandel, after a story by Hans Christian Andersen
The Mother Patricia Neway
Old Man Kenneth Harvey
Night Ruth Kobart
Black Thorn Bush James McCray
The Lake Bernita Bricker
Old Woman Mira Spektor
Death Kenneth Harvey
(First New York performance)

To take first things first, I shall discuss Stanley Hollingsworth's "The Mother", a work of notable musical beauty and poetic imagination which would be enough in itself to mark him as a major talent among young American opera composers.

There is nothing startling about Mr. Hollingsworth's idiom or style. He follows traditional paths of melody and harmony, but he spins lovely and dramatically expressive tunes and he sets them with a keen sense of atmosphere and theatre. When one is as gifted as he is, one does not need to worry about being called old-fashioned.

After the poignant scene between the Mother and Night, with its splendid duet, the audience burst into spontaneous applause, and there is every reason to believe that this work will achieve wide popularity. The symbolic and allegorical Anderson tale upon which the admirable libretto is based was a dangerous subject, but Mr. Hollingsworth has triumphed in evoking the mystery and terror of its nature images and in maintaining dramatic continuity and suspense.

The performance was excellent, if in-

dividually variable. Mr. McCray had some problems of range; Miss Bricker found the brilliant and technically merciless aria of The Lake a bit of a struggle at times; and Mr. Harvey was not impeccable as to pitch. But all acted well, and Miss Neway, Miss Kobart, and Miss Spektor made the most of their roles in every respect. The role of the Mother fitted Miss Neway like a glove and one forgave her occasional wild war-whoops at the top of the range, so intense and convincing was her performance.

The orchestra played expressively and the production was unusually skillful. Despite the small stage, through resourceful use of lighting and costuming magical effects were achieved.

Mr. Laderman's dismal work calls for less attention. A patchy, clumsily fashioned score with scarcely a trace of thematic invention, dramatic color, or continuity, it gave the singers awkward and forced vocal lines and left them hanging in air, so to speak. It lumbered and labored its way for what seemed like an interminable time without ever establishing a personality or creating a stage illusion. The subject, dealing with the imaginative world of a child faced by the terrifying challenge of death, required a tact and musical imagination nowhere in evidence.

The performance, too, was wretched. All of the men were off pitch and uncertain, and Miss Card pushed her voice too hard. Miss Landry, however, sang well and really made us believe in the character of the child. Had the music been less depressing, one would have deplored so inadequate a performance.

Mr. Barber's tour de force to Mr. Menotti's rather silly libretto at least has the virtues of wit and impeccable workmanship. I could not understand the words much of the time, but I was firmly convinced that I was not missing much. The staging was adept, but the orchestra was much too loud.

It was an admirable venture to present these three operas, and in introducing "The Mother" to New York, Miss Neway has put us deeply in debt to her.

—Robert Sabin

Patricia Neway (right) and Ruth Kobart in Stanley Hollingsworth's "The Mother"



Lichner

RECITALS IN NEW YORK

Beethoven Program

Michael Tree, violinist; Madeline Foley, cellist; Rudolf Serkin, pianist.

Rogers Auditorium, April 21.—Beethoven: Trio in E flat, Op. 1, No. 1; Cello Sonata in C, Op. 102; Violin Sonata in D, Op. 12, No. 1; Trio in E flat, Op. 70, No. 1.

Each of the executants in this program had lovely tone quality, and their playing began where consideration of technique leaves off. The Trio, Op. 1, No. 1, was properly keyed, interpretatively, to a less intense level than the later works. The sensitivity with which Mr. Serkin played precisely the right role in relation to the music, whether in solo passages or as an equal member of the ensemble, was but one example of his unselfish but not self-effacing co-operation. The same may be said of the other players.

Miss Foley's tone in the cello sonata was not as large as that of some cellists, but it was always warm. She played with fine feeling. In the violin sonata, Mr. Tree's playing was incisive yet sweet. The reading was in harmony with the sonata's vigor. The musicians' energy never flagged in the final trio. It was an evening of superb ensemble playing.

—David J. Baruch

Young Masters Series

Carnegie Recital Hall, April 22.—Vivaldi: Concerto in D for Flute, Violin, Cello. Mozart: "L'Amer, sard constante", from "Il Re Pastore". Brahms: Violin Sonata in G, Op. 78. Henry Cowell: "Toccata" for Soprano, Flute, Cello, Piano. Leonard Bernstein: "I Hate Music". Haydn: Trio in G for Flute, Violin, Cello, Op. 38, No. 2.

Miriam Burton, soprano; Nancy Cirillo, violinist; John Thomas Covelli, pianist; John Solum, flutist; and Evalyn Steinbock, cellist, were the participants in the Young Masters Series final concert of the season. All had appeared previously in these concerts, but, once again, they proved their right to the title "Young Masters". The program they offered was a varied and rewarding one and it was performed with finesse and musicianship.

Miss Burton used her richly textured voice to excellent advantage in Cowell's tricky music and also managed to put across all the sly touches of Bernstein's satirical score, even though her diction here left much to be desired. A highlight of the program was the searching, beautifully proportioned and impassioned performance of the Brahms sonata by Miss Cirillo and Mr. Covelli. All in all, these young performers brought a notable series to a successful close.

—Rafael Kammerer

Richard Kay Cellist

Town Hall, April 24.—Valentini: Sonata in E. Meyer Kupferman: Music for Cello Alone (1959) (First performance). Beethoven: Sonata in A, Op. 69. Schumann: Adagio and Allegro, Op. 70. Paul Ben-Haim: "Three Songs without Words" (First New York performance). Bartok: First Rhapsody.

Mr. Kay's recital, his fifth in New York to date, featured two new worthwhile additions to the cello repertory. The Kupferman work is a broad, spacious cantabile that remains all of a piece throughout its nine minutes' performing time, and is both a study in cello sonorities and an ex-

pressive personal utterance. Ben-Haim's three "Songs" are labeled Arioso, Ballade, and Sephardic Melody. They are truly songful, expressive pieces that have a Biblical flavor. The monotonous, oriental drone of the Arioso exerts a hypnotic effect. A broad, spacious melody enveloped with corybantic rhythms gives the Ballade a festive, folk air, while the Sephardic Melody is embroidered effectively with melismas.

Since Mr. Kay's approach to his instrument is essentially lyrical, the new works proved to be ideal mediums to display the beauty, warmth and variety of his tone, his fine rhythmic sense and musically phrasing, and his ability to get beneath the notes to the heart of the music. These qualities were evident to a lesser extent, perhaps, in his performances of the other works in the program. Mr. Kay's playing of these was both masterly and stylistically appropriate even though he did not seem to be quite as at home in them as he was in the new works. Brooks Smith was the excellent collaborating pianist of the evening.—Rafael Kammerer

Elma Adams Pianist

Carnegie Recital Hall, April 24, 5:30 (Debut). Bach-Busoni: "Awake, the Voice Commands". Bach: Prelude and Fugue in F sharp from "The Well-Tempered Clavier", Book I. Beethoven: Sonata in D, Op. 28 ("Pastoral"). Debussy: "Pour le piano". Chopin: Ballade in A flat; Nocturne in D flat, Op. 27, No. 2; Sherzo in B flat minor.

Very good technical equipment and musical skill in addition to a commendably serious approach marked the recital of Elma Adams, a Juilliard graduate and a native New Yorker.

Important lines were clearly brought out in the chorale-prelude. Her performance of the Beethoven had a smooth songfulness, though subtle shadings were sometimes missing. Debussy's suite was played with warmth, but also lacked delicate coloring. Her playing was sympathetic and incorporated good ideas, but needed more temperament and more acute contrast between different idioms.

—David J. Baruch

Operatic Recital

Carnegie Hall, April 24.—A program of excerpts from opera and operetta was sung by Jerry LoMonaco, tenor; Lina Benelli, soprano; Eleanor Knapp, mezzo-soprano; and Andrea Zannis, baritone. Frank Cusumano was the accompanist. Also on the program were excerpts from "Porgy and Bess" and Broadway show tunes sung by Lucia Hawkins, Lavern Hutcherson and Avon Long.

—David J. Baruch

Mannes College Benefit

Mannes College of Music, April 27.—Mozart: Sonata No. 16, in E flat, K. 481. Schubert: Fantasia in C (Grand Duo), Op. 159. Richard Strauss: Sonata in E flat, Op. 18.

In this second faculty concert for the benefit of the Development Fund of the Mannes College of Music, both Fritz Kroll and Nadia Reisenberg disclosed a very vital approach.

Both artists have a very vital approach, never letting slip-shod playing or triteness of interpretation enter into their performances. The Mozart Sonata had its finest moments in the Adagio, in which Mr. Kroll's resonant sound was most appropriate for the long lyric line of the movement. The Schubert work, with its endless tremolos and heroic character, was played with just the right amount of grandeur to make it appealing.

The high point of the evening was the Strauss Sonata. Both artists caught its unabashed romanticism and soaring lyricism with an urgency and power that made the performance a dramatic tour de force. A capacity audience called the artists back to the stage many times.—Richard Lewis

Music in Our Time

Kaufmann Concert Hall, April 30.—Avery Clafin: Recitativo, Aria and Stretta. Otto Luening: Sonata for Solo Violin. Karl Korte: Oboe Quintet. Richard Maxwell: "Stacked Deck", Electronic Opera. (All first performances).

Of all these premieres, the drawing card was the first electronic opera to be produced—"Stacked Deck", with tape recorded sounds by Richard Maxwell and text by Richard Riggins. As the title strongly implies, it was definitely a bad deal. The score mercifully was in the background. It is a succession of assorted sonic bleeps, beeps, and oscillations.

A cast of 13 variously costumed characters wandered on and off stage with no apparent purpose except to keep moving and interact with other actors as they pleased. In fact, Mr. Maxwell stated that the participants were allowed considerable improvisatory freedom. Their contrapuntal sounds and chatter consisted in great part of repeated stock utterances more or less corresponding to the type of individual: "Do you use bleach?"; "There is no end, there is no beginning . . ."; "Pretty girl, that . . ."; something Russian-sounding; etc. One woman kept placing a bird cage over actors' heads; another chased a man up and down the aisles. The effect was of a confused and prolonged nightmare. The opera was directed by Maurice Edwards and produced by David Johnson, with lighting by Nick Cernovitch.

Clafin's work, (for violin, cello, horn, and piano), strongly recalled the chromatic romanticism of Mahler, but sometimes had its own style. The work was generally pleasing. There was some intimate expressive and sensitive part-writing, although the texture was a little threadbare now and then.

Luening's Sonata, in seven short movements, was well written but routine in musical interest. Korte's Oboe Quintet, in one movement, was a jittery and gloomy work. It did not settle down to any sustained or well-defined expression in spite of close attention to structural unity and clever snatches here and there. The excellent performers were the Eder Players: Max Pollikoff, violinist; Robert Bloom, oboist; and the Silvermine String Quartet.

—David J. Baruch

Mannes Faculty Concert

Mannes College of Music, May 4.—Hummel: Viola Sonata in E flat. Arnold Bax: Fantasy Sonata for Harp and Viola. Debussy: Sonata for Flute, Viola and Harp. Brahms: Viola Sonata in E flat, Op. 120, No. 2.

Participating in this third faculty concert for the benefit of the Development Fund of the Mannes College of Music were Lucile Lawrence, harp; Paul Doktor, viola; Rita Fiedel, flute; and Yaltah Menuhin, piano—Miss Menuhin appearing as a guest artist.

The high point of the program for this listener was the Fantasy Sonata by Arnold Bax. It is a richly inventive work, full of lush sounds and endless melodic development. Occasionally, the late Sir Arnold's ballet scores get a performance, but opportunities to hear a major chamber-music

score are rare. It was sensitively interpreted by Miss Lawrence and Mr. Doktor.

Rita Fiedel, who played in the Debussy sonata, is not a Mannes faculty member as her associates are. She studies with John Wummer, but this June will complete her fifth year at Mannes. Her playing was assured and well integrated with the viola and harp.

The evening's finale was an impassioned performance of the Brahms sonata. Miss Menuhin is a stunning pianist, and she, along with Mr. Doktor, received a standing ovation at the end. —Wriston Locklair

Eva Gauthier Society

Donnell Library, May 5—Lou Harrison: "Sanctus"; Peggy Glanville-Hicks: "Five Songs (A. E. Housman)"; Celiaus Dougherty: "The Ke"; "Music"; David Diamond: "David Weeps for Absalom".

Lizabeth Pritchett, mezzo-soprano

John Duke: "White in the Moon"; John Edmunds: "The Faun"; "Maiden in the Moor"; "Virtue My Friend"; Ernst Bacon: "On the Banks of the Yellow Sea"; "It's Coming the Postponed Creature"; "Omaha".

Frederick Fuller, baritone

Aaron Copland: "Vocalise"; Theodore Chanler: "Eight Epitaphs"; Claire Brook: "Cradle Song"; "Sunlight on the Garden"; "Autobiography"; Henry Cowell: "How Old Is Song".

Dorothy Renzi, soprano

"Living Song", a term applied to this program, certainly seemed a misnomer. The songs all were built on musical ideas that were lacking in personality. Many of them, such as those by Harrison, Diamond, Duke, and Bacon, quickly became monotonous through their repetitiousness of ideas and material. Others, such as those by Miss Glanville-Hicks, Dougherty, and Edmunds, were void of imaginative ideas.

Many of these songs relied on a familiar harmonic diet of "Roy Harris" parallel triads or a basic construction of seventh or ninth cords with omitted tones, which give tedious "white-key" sonorities. There was also a deadening tendency to keep the songs in a limited register, in constructions that fit easily under a composer's hands on the keyboard.

There have been many programs this year that showed that American song is living, strong, and vibrant, but this was not one of them.

The three singers of the evening sang with conviction but generally poor diction. Accompanist were Helena Kaprelian and Alvin Novak. —John Ardoine

Music of Ernst Krenek

Gramercy Wind Quintet; Matthew Raimondi, violin; Stanley Walden, clarinet; Ernst Krenek, piano; Marianne Weltman, soprano; Ronald Roseman, oboe; John Garvey, viola; chamber ensemble conducted by Mr. Krenek.

Circle in the Square, May 9—Ernst Krenek: "Pentagram" for wind quintet; Sonata for Violin; "Monologue" for clarinet; "Sechs Vermessene" for piano; Five Songs on texts by Franz Kafka; Sonatina for Oboe; Sonata for Viola; "Hexahedron" for chamber ensemble (First American performance).

Ernst Krenek has again made his only New York appearance of the season in Greenwich Village, this time in Charles Schwartz's "Composers' Showcase" series. The 20th-century and Krenek are both 60 this year, and the robust composer looks as if he were determined to outlast the century itself. Certainly no composer has

been more consistently in the vanguard of its most notable innovations to date. He anticipated by decades the most celebrated serial convert of today, Stravinsky, and has now plunged into electronic music, which apart from Varèse and himself has been chiefly the province of much younger men.

His gravitation in the latter direction is evident even in his present use of conventional instruments. I have not heard anything that has gone further toward complete abstraction in the handling of instrumental ensembles than his "Hexahedron" for flute, clarinet, trumpet, violin, cello, harp, piano and varied percussion. This was the premiere of a thorough revision of that work, which he first presented at Darmstadt in 1958.

The ensemble is rather similar to that of his recent "Sestet", but without the human voice. The further fragmentation of the tone row by alternating the various instruments on virtually every note, as inaugurated by Webern, has here produced an extremely homogeneous composition, seemingly analogous to a very even dispersal of colored dots and blobs on a canvas. Whether the larger audience will ultimately accept such a homogeneous pattern, deployed in time rather than space, is obviously of small concern to the dedicated Mr. Krenek, who conducted with absorbed intensity.

His previous 20-year vocal and chamber output in America was sampled in the remainder of the program.

—Jack Diether

Operatic Recital

Hunter College Playhouse, May 9.—Leoncavallo: Prologue to "Pagliacci"; Mozart: Duet from "The Magic Flute"; Cilea: "Il lamento di Federico" from "L'Arlesiana"; Donizetti: "O mio Fernando" and Finale from "La Favorita"; Giordano: "Nemico della patria" from "Andrea Chenier"; Verdi: "Caro Nome"; "Tutte le feste al tempio"; Rigoletto"; Gluck: "Che farò senza Euridice" from "Orfeo ed Euridice"; Strauss: Presentation of the Rose from "Der Rosenkavalier"; Massenet: Gavotte from "Manon"; Bizet: "Au fond du temple saint" from "The Pearl Fishers"; final duet from "Carmen".

Four young singers who have made promising beginnings in professional performance joined forces for a full evening of operatic arias and ensembles. They were Katharine Bryce, lyric-coloratura soprano, who has had experience with the Charles Wagner Opera, among others; Janice Matisse, mezzo-soprano, who has sung with the Little Orchestra Society and is the 1959 winner of the Haarlem Philharmonic Society's "Young Artist Award"; Paul Huddleston, tenor, winner of the Blanche Thebom Scholarship in

1959 and the 1960 Marion Anderson Foundation Award; and John Modenos, baritone, a recitalist twice in Town Hall, and performer at the New York City Center.

Popular excerpts from no less than a dozen operas—two-thirds of them Italian—made up the program. Only singers of the first rank should undertake this sort of recital, and even then the climax-upon-climax loses appeal after a half-dozen arias. Except for Mr. Modenos, who gave a really commanding performance of "Nemico della patria" from "Andrea Chenier", none of the singers was heard to best advantage. Miss Bryce has a light, sometimes pretty voice, but it is not yet ready to do justice to "Caro Nome" or the vigorous "Rigoletto" duet, "Tutte le feste al tempio", in which Mr. Modenos was her effective partner.

Mr. Huddleston's tenor has good dramatic quality, but he was straining for the top notes in his aria from "L'Arlesiana". As for Miss Matisse, her mezzo is more notable for its volume than its color. In the powerful "O Mio Fernando" she seemed to be forcing in the upper register.

This was an ambitious evening for these young singers, and they probably pooled their resources in order to get a hearing. But they proved too inexperienced to bring much excitement to this very exacting format. Frank Baselice, with his salon-style accompaniments, did not help matters. —Wriston Locklair

Eileen Di Tullio Soprano

Town Hall, May 9 (Debut).—(Old English): "Shepherd Thy Demeanor Vary"; Monteverdi: "Eri già tutta mia"; D'Astorga: "Vo cercando in queste valli"; Handel: "Care selve"; R. Strauss: "Die Verschwiegene"; "Die Nacht"; "Mohnblumen"; "Heimkehr"; "Amor"; Mozart: "Ach ich liebte"; from "The Abduction from the Seraglio"; Sergius Kagen: "Strings in the Earth" (First performance); "I'm Nobody"; Rimsky-Korsakoff: "The Rose Enslaves, the Nightingale"; Rachmaninoff: "Here Beauty Dwells"; Meyerbeer: "Ombre legate" from "Dinorah"; Debussy: "Voici que le printemps"; "Green"; Liszt: "O quand pe dors"; Poulen: "Air Vi"; "A sa guitare"; Donizetti: "Il faut partir" from "La Fille du Regiment".

The New York debut of the attractive coloratura soprano Eileen Di Tullio must be reckoned as one of the major "firsts" this season and an event of prime importance. Although Miss Di Tullio's voice may be small, light textured, and more notable for its purity than sensuous beauty, it is an agile instrument trained to accomplish phenomenal feats of vocal virtuosity.

Indeed, the coloratura soprano spun out difficult roulades and cadenzas, in pianissimo, as easily as Horowitz dashes off octaves on the piano. Vocal virtuosity, however, was never an end in itself. Along with her impeccable diction and security of pitch, it served as the outward accoutrement to an inward, musical grace. Each song, as Miss Di Tullio sang it, was done in a style appropriate to its period and content, and a glance at the program will reveal that what she offered was a choice treasury of song.

The Monteverdi air was not only a beautiful example of bel canto singing at its best, but the long-drawn-out pianissimo trill at the close was an amazing display of breath control. In Handel's "Care selve", Miss Di Tullio's voice seemed to float, disembodied, on the air, while the song itself was no less haunting and touching for being sung dispassionately.

If the Strauss songs seemed the least



Eileen Di Tullio

(Continued from page 33)

successful of the evening's offerings, it is perhaps only because we are accustomed to hearing them sung by voices of richer texture than Miss Di Tullio's, yet few singers could deliver the sighing syllables of "Heimkehr" with more sensitive control, or color the difficult coloratura roulettes of "Amor" as exquisitely as Miss Di Tullio did.

Other songs were notable alike for the way their moods were sustained and communicated and the polished perfection with which they were set forth. In the great operatic arias by Mozart, Meyerbeer, and Donizetti, Miss Di Tullio was in her element and her feats of vocal virtuosity aroused a large, discriminating audience to a fever pitch of enthusiasm.

Sergius Kagen's new "Strings in the Earth" proved to be a well-written, short, pleasant song in the impressionistic vein.

Aldo Di Tullio, the singer's husband, was the accompanist. Murray Panitz played the flute obbligato in the Shadow Song from "Dinorah".—Rafael Kammerer

Madeleine Carabo-Cone . Violinist

Carnegie Recital Hall, May 14, 2:30.—Vitali: Ciaccona. Franck: Sonata in A major. Brahms: Sonata in D minor. Bloch: "Nigun". Debussy: "Girl with the Flaxen Hair", "Minstrels". Ravel: "Pièce en forme de habanera". Falla: Danse Espagnole from "La Vida Breve".

Miss Carabo-Cone has to her credit several New York appearances in which she gave first performances of sonatas by Ives, Cowell, Harris and other contemporaries. More recently, she has turned author in "The Playground as Music Teacher".

Miss Carabo-Cone, then, is a woman of varied interests in music. But her playing during this recital was not very imaginative. The program itself was a list of overly familiar fare. To do justice to the Vitali, Franck and Brahms requires a big tone and first-class technique. Too often, Miss Carabo-Cone's tone was thin. There were variations in pitch during the recital, and while she had the dependable assistance of David Garvey at the piano, Miss Carabo-Cone's interpretations were, for this listener, uninspired, although the enthusiasm of the audience would have indicated quite the contrary.

—Wriston Locklair

Roger Williams Pianist

Town Hall, May 14 (Debut).—Roger Williams, well-known popular pianist who came to the fore in 1955 with his recording of "Autumn Leaves" and who has recorded 19 albums since then which has topped the four-million mark in sales, made his first personal appearance in New York at this concert. Assisted by "The Quiet Men"—two guitarists and a bassist—the pianist provided some 1,200-odd fans with an entertaining evening.

A personable young man, Mr. Williams dispensed with a printed program and announced, with easygoing informality, his program as he went along. Although most of the music performed was on the "corny" side, it was done to a turn. Mr. Williams' piano-playing can perhaps be best described as superlative "cocktail" styling. It was technically clean-cut, adroit, rhythmically vital in the "pop" numbers and, with few exceptions, tonally persuasive.

Too much of the evening, however, was devoted to stunts. There was a tiresome bit of fiddle-faddle with a miniature piano, referred to as "Sebastian" by the pianist, which lit up when it played, and a grand

finale in which he played two pianos alternately and simultaneously while gyrating on the piano stool like a whirling dervish.

Mr. Williams also played Addinsell's "Warsaw Concerto", Liszt's Etude in D flat ("Un sospiro"), Debussy's "Girl with the Flaxen Hair", a bang-up arrangement of Gershwin's "I Got Rhythm", as well as a goodly number of the hit tunes of the 1950s. The most rewarding of the evening's offerings was—you guessed it—"Autumn Leaves", which the pianist decked out with many Lisztian flourishes. Mr. Williams' attempts to play Liszt and Debussy were, to say the least, curious. The old adage about the advisability of the shoemaker sticking to his last evidently holds good for pianists.

Anyway, a demonstrative audience showed its appreciation with cheers and whistles. The concert was recorded in its entirety. —Rafael Kammerer

Martial Singer Baritone

Mannes College Auditorium, May 18.—Stradella: "Pietà Signore"; Caccini: "Amarilli"; Purcell: "Arise, ye subterranean winds" and "My dear, my Amphitrite" from "The Tempest"; Schubert: "Der Wanderer"; "Das Fischermaiden"; "Frühlingsglaube"; "Der Musensohn"; Debussy: "Ariettes oubliées"; Vaughan Williams: "Songs of Travel".

It was gratifying to find Mr. Singer giving the final faculty concert of the season in the Mannes College of Music. The series has been a benefit for the Development Fund in the College. Mr. Singer has been on the Mannes faculty since 1951. This was an unusually satisfying evening of song.

The program was, as one would expect, discriminating. The early Italian songs were sung with Mr. Singer's familiar purity of tone; the Purcell arias from "The Tempest" were conveyed with strength, and the four Schubert lieder were beautifully sung. "Der Musensohn" was done with such exuberance and style that its effect on the audience was exultant.

Debussy's charming cycle is a Singer specialty, as are Ravel's songs. He sang them with great tenderness, and brought the program to a hearty conclusion with music of an exact opposite character—the robust, out-of-doors "Songs of Travel" by Vaughan Williams.

The audience insisted on encores, and Mr. Singer obliged with Falla's "Jota" and the moving Ravel "Chanson Hébraïque". Mr. Singer had as his associate at the piano Paul Berl, who is assistant music director and has been coach on the opera department faculty at Mannes since 1948. His accompaniments were excellent.

—Wriston Locklair

Schnabel Memorial Concert

Rudolf Serkin, pianist. Galimir Quartet: Felix Galimir and Marvin Morgenstern, violins; Renee Hurtig, viola; Charles McCracken, cello.

Rogers Auditorium, May 19.—Haydn: String Quartet, C major, Op. 20, No. 2. Schnabel: String Trio (1925). Beethoven: 33 Variations on a Waltz by A. Diabelli, Op. 120.

This ninth annual concert in memory of Artur Schnabel was worthy of his keen and inquiring spirit. Even the Haydn Quartet was one of the composer's bold and forward-looking works. We are apt to forget that Haydn, in his way, was more daring and experimental than Mozart or even, perhaps, Beethoven. But the amazing Adagio of this quartet, with its unison recitatives and its totally unexpected last section can still startle us today, as can the rhythmic twist of the Menuetto and the bravura counterpoint of the finale.

The Galimir Quartet played it with wonderful gusto and freshness.

Schnabel's String Trio is fascinating both in its intellectual brilliance and driving energy. He weaves the intricate and rapidly-paced dissonant figures of the first and last movements with a logic and long-span control that reveal a superb musical mind and invention. And the transparent slow movement with its elegiac ending is lyricism of a high order. Mr. Galimir, Miss Hurtig, and Mr. McCracken had completely mastered the bristling difficulties and they obviously believed in the music.

At this late date it is mere reiteration to say that Mr. Serkin's interpretation of the Diabelli Variations is one of the supreme musical experiences of our time. But one marvels, ever and again, at his sustaining powers, his uncanny insight into every detail of structure and expression, and his sense of the prophetic nature of this sublime music. Although quite different from Schnabel's conception of the work, his is on the same Olympian plane.

—Robert Sabin

ORCHESTRAS IN NEW YORK

Oratorio Society Gives Thompson Premiere

Oratorio Society of New York, T. Charles Lee, conductor. Gail Manners, soprano; Walter Cassel, baritone; Symphony of the Air.

Carnegie Hall, May 3.—Randall Thompson: "Ode to the Virginian Voyage" (First New York performance). Vaughan Williams: "A Sea Symphony".

Mr. Lee had devised a program of unusual symmetry and cohesion for the second concert of the Oratorio Society's 87th season. For "Ode to the Virginian Voyage" is a setting by an American composer of a work by an Elizabethan poet, Michael Drayton, whereas "A Sea Symphony" is a setting by an English composer of poetry by the American Walt Whitman. The text in both cases is connected with the sea and those who travel on it, yet the works are totally different in conception.

Randall Thompson composed the "Ode" for the 350th anniversary of the founding of the Jamestown Colony (1607), and it had its premier on April 1, 1957, at the Jamestown (Va.) Festival. The composer invokes the styles of Purcell and Handel and dance forms such as the hornpipe to set off the Drayton poem, but there is also a pretty folk-like melody for the tribute to Virginia, one that might well become a state song. For all the work's conservative harmonic style, it is thoroughly satisfying; Thompson writes for chorus and orchestra with the utmost fastidiousness and tact; he knows the value of brevity and how to relate each section of the work to the whole. Although an occasional piece, it is a useful and valuable addition to the choral repertoire.

By contrast, "A Sea Symphony" is a huge sprawling work, Whitmanesque in its dimensions, romantic vision, and inner strength. Far from formless, the piece develops some of its ideas at too great length, but it is also moving in its rich scoring for orchestra, lush harmonies, powerful choral episodes, and eloquent soprano and baritone solos. Why this early work of the great English composer

has suffered neglect in New York City—it has had only one previous performance here—is hard to fathom.

Mr. Lee did not ask more from his chorus than it could give, so that it never had a shrill or strained tone; on the other hand it still sounded tentative in some places as if more rehearsal with the orchestra would have been in order. Mr. Lee also proved to be a better orchestral conductor than the average choral director, and the Symphony of the Air played better for him than it has on other occasions this season. In the "Sea Symphony" both Miss Manners and Mr. Cassel handled their solo assignments with an excellent command of English diction and their long-spun phrases. —Raymond Ericson

Leventritt Winner In Philharmonic Debut

New York Philharmonic, Leonard Bernstein, conductor. Malcolm Frager, pianist.

Carnegie Hall, May 1, 3:00.—Beethoven: Excerpts from the Ballet "Die Geschoepfe des Prometheus". Mozart: Piano Concerto in D, K. 451. Prokofieff: Piano Concerto No. 1, in D flat, Op. 10. Copland: Four Dance Episodes from the Ballet "Rodeo".

As the 1959 Leventritt Award Winner, Malcolm Frager received as part of the award this appearance with the New York Philharmonic. It was his debut with the orchestra. His solo vehicles replaced works by Debussy and Tchaikovsky in the program of the evening before.

In the tricky and enormously difficult Prokofieff work, the 25-year-old pianist handled the brilliant, flying figurations with machine-like accuracy while maintaining an extraordinary aplomb. The sudden touches of soft colors in the score were as fully realized as the caustically virtuosic elements, and Mr. Frager's performance, having the expert collaboration of Leonard Bernstein and the Philharmonic, was properly greeted with cheers from the audience.

For the Mozart concerto, the pianist adopted a mat tone and used only minute nuances within phrases. The conception might have been more persuasive, had not Mr. Bernstein striven for a bright, dynamic performance from the orchestra. The contrast in attack was so strong, that the piano almost sounded out of tune at its entrance. The Andante went the best, for Mr. Frager's muted expressivities spoke slowly enough to make some point and the piano tone was not buried under a thick orchestral tone. —Raymond Ericson

Adele Addison Soloist With Collegiate Chorale

Town Hall, May 3.—Collegiate Chorale with orchestra, Mark Orton conducting. Adele Addison and Joan Marie Moynagh, sopranos; Paul Huddleston, tenor; Raymond Murcell, baritone.

Handel: Psalm 112. Brahms: "Nanie", Op. 28. Mozart: Grand Mass in C minor, K. 427.

This program was highlighted by the distinguished singing of Adele Addison. She commanded attention through her complete vocal control, her seemingly endless breath, and the warm hue of her voice. It was breathtaking to hear her negotiate such spots as the wide interval skips at the beginning of "Excelsus super omnes" from the Handel. Much of this aria leaves the singer treacherously exposed, but Miss Addison was secure, and her pitch was always true.

Joan Marie Moynagh made a strong impression with her singing of the "Laudamus te" from the Mozart Mass. She has excellent coloratura but the soprano range and quality of her voice were unsuited to the mezzo soprano music she sang.

The chorus and orchestra were often colorless but never enough to spoil the evening's music. All three works have a bond in their flow of vocal and instrument lines, and to this element Mr. Orton's forces were splendidly attuned.

—John Ardoin

Bernstein Conducts New Foss Opera

Carnegie Hall, May 7.—New York Philharmonic, Leonard Bernstein, conductor. McHenry Boatwright, baritone; Herbert Beattie, bass; Irene Jordan, soprano; Lee Venora, soprano; John Readon, baritone; Betty Allen, mezzo-soprano; Arnold Voketaitis, baritone; Robert Eckert, tenor. Walter Rosenberger, xylophonist. Choral Art Society; Boys' Choir of St. Paul's Church, Flatbush.

Boito: Prologue in Heaven, from "Mefistofele". Hindemith: Three Duets, from "Mathis der Maler". Foss: "Introductions and Goodbyes", a nine-minute opera (First performance). Thomson: Acts III and IV from "Four Saints in Three Acts".

Lukas Foss's witty and cleverly constructed little opera to a text by Gian-Carlo Menotti was the "novelty" of this Program No. II in Mr. Bernstein's Spring Festival of Theatre Music. But it is safe to say that all of the music was new to most of the listeners. My only reservation about this admirable project is that I think it would have been wiser to present fewer but longer excerpts.

"Introductions and Goodbyes" is one of a series of miniature operas commissioned by Mr. Menotti for the Festival of Two Worlds in Spoleto, Italy, where it will have its stage premiere in June. Its scene is a cocktail party and its libretto a series of names. As Mr. Foss tells us in a note, this opera "is really an aria accompanied by a small orchestra and a vocal quartet (or small chorus) in the pit."

Notable are the formal shape that he achieves, with a prelude and epilogue, and the sense of character and action in the monologue. The musical idiom is piquant

(Continued on page 36)

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and transparent and not too hard for an average audience to appreciate. John Reardon projected the text well, though he found the vocal line tricky, at times. The chorus was adept, too, and Mr. Foss shared in the applause.

Most memorable were the excerpts from Hindemith's noble and deeply moving opera, which should be heard in New York. The so-called symphony, culled from this work, has long been a favorite on orchestral programs. The three singers acquitted themselves brilliantly against a mass of orchestral sound that revealed Mr. Bernstein's inexperience as an opera conductor. He almost drowned them out repeatedly, but he conducted with inspiration of a high order.

The trimmed Boito excerpt rose to a deafening climax, and Mr. Boatwright certainly made himself heard, as Mephistopheles, in glowing tones. Virgil Thomson's pixyish and lovable opera is as fresh as ever, but it needs the intimacy of a small theatre to retain its full bloom. The excerpts were performed with great gusto.

—Robert Sabin

Burton, Alfidi Soloists With Symphony of the Air

Symphony of the Air. Lewis Dalvit and Joey Alfidi, conductors. Miriam Burton, soprano; Joey Alfidi, pianist.

Carnegie Hall, May 13.—Brahms: "Tragic Overture"; Ravel: "Sheherazade"; Debussy: "Ari de Lia" from "L'Enfant Prodigue"; Prokofieff: "Classical" Symphony. Mozart: Piano Concerto in D minor, K. 466; Beethoven: Symphony No. 5; Alfidi: Rondo Brillante.

Miriam Burton's handsome voice formed a pleasant element at this concert. It was highly colored and individual, and she made intelligent use of it. She had sound interpretative ideas though much of her diction was lost in her dark tonal hues. Miss Burton's singing of the Ravel was of a high order.

Lewis Dalvit, making his New York debut, conducted all of the program except the Beethoven. He seems a knowledgeable conductor, who brought the Symphony of the Air out of much of the indifference it has shown this season. His ideas were often convincing and usually made good sense but he has to guard against allowing the orchestral sound to bog down and become too heavy as it sometimes did at this program.

For most of the audience the highlight of the concert must have been the appearance of ten-year-old Joey Alfidi in the triple capacity of pianist, conductor, and composer, for the young musician received quite an ovation. As a pianist, Joey Alfidi was very business-like. His playing was understandably small-scaled but neat and efficient and at times musical and spirited.

As a composer, Joey Alfidi's sympathies seemed to be equally disbursed between Strauss polkas and the best of Leroy Anderson. As a conductor he kept a strong hand over his players, but the ideas of Alfidi and Beethoven were hardly a match for each other and the end result was erratic and perfunctory. There can be no doubt that Joey Alfidi is a gifted child, but his potential should be nurtured and not exploited.

—John Ardoin

Music of David Amram

Orchestra conducted by Maurice Peress, Russell Oberlin, counter-tenor. Joseph Ladone, lute; Seymour Wakshal, violin; Lalan Parrott, piano; Walter Kane, saxophone; Daniel Cowan and John Barrows,

French horn; Robert Cole, bassoon; Midhat Serbagi, viola; Ronald Roseman, oboe; John Perris, flute.

Town Hall, May 8.—David Amram: Music and Songs from "Twelfth Night"; Sonata for Violin and Piano (First performance); Sonata Allegro for String Orchestra; Overture and Allegro for Unaccompanied Flute; Trio for Tenor Saxophone, French Horn, and Bassoon (First performance); Concerto for Small Orchestra.

A pleasant program of music by David Amram was offered by an orchestra under Maurice Peress, and by various soloists. I doubt whether any other composer bears such equal connotations of Shakespeare and jazz as Mr. Amram does, or that this would happen elsewhere than in New York, where so many of the new ideas in both these fields are currently being spawned. Both had a modest place in this concert: Shakespeare through the music for the Joseph Papp production of "Twelfth Night", jazz in the characteristic beat of a number of later passages.

Personally I am delighted that in these tense, overwrought days, someone with original musical ideas is able to convey them in such a relaxed and humorous fashion as this. It seems to be assumed that the ideal theatre composer, with a faculty for pithy, self-contained effects, must lack the sustaining power for concert building, and therefore is not worth considering in that regard, while on the other hand we are repeatedly being told, by established concert composers, that thematic development is just what they are now deliberately avoiding in favor of unrelated juxtapositions! Here, however, was a generous and syntactic flow of music, notably capricious, but quite free of the boredom of dutifully labored contrivance. The audience was audibly diverted by some of the drolleries that kept emerging from this parodistically "conservative" idiom.

The gruff Amram horn tone, so well remembered from "Macbeth" and "Caesar", was put to new satiric use in the throaty Trio for Horn, Saxophone, and Bassoon. The string writing, on the contrary, ran to the lighter Ivesian textures of the Sonata Allegro, crisply led by Mr. Peress. Seymour Wakshal and Lalan Parrott played a very high-spirited violin sonata.

—Jack Diether

Bach B Minor Mass Sung by Dessoff Choirs

Dessoff Choirs, Paul Boepple, conductor. Symphony of the Air. Martina Arroyo, soprano; Betty Allen, mezzo-soprano; John McCollum, tenor; John Reardon, bass; Albert Fuller, harpsichord; Stuart Gardner, organ.

Carnegie Hall, May 10.—Bach: Mass in B minor.

It may be beautiful to see the pure, superbly proportioned lines of a modern skyscraper disappearing into the magical New York fog, but it is merely agonizing to hear the pure, superbly proportioned lines of Bach's counterpoint swallowed up in a turgid fog of sound. And this, I am sorry to say, was precisely what happened at this unhappy performance of Bach's masterpiece, perhaps the greatest, and certainly one of the most difficult, works in the entire musical literature.

At the very opening, owing to a confusion about Mr. Boepple's tempo, a shambles occurred, and throughout the evening both singers and orchestra struggled with, rather than performed this monumental score. Now it is possible to perform the B minor Mass in the Romantic style with a huge chorus and still keep its architecture clear. (They do it at Bethlehem every year.) But to assemble a mammoth apparatus and then to muddle through the work is inexcusable.

The soloists had their troubles, too, most frequently in duets, and Mr. Boepple favored very rapid tempos, which made ornaments and running passages almost impossible to execute precisely. Miss Arroyo and Miss Allen produced some Schoenbergian effects in the "Christe eleison", although they did better individually.

The evening had its comic aspects, as when the trumpets (fighting desperately into the stratosphere where Bach takes them) occasionally gave up and produced sounds like the gasp of a dying seal. But the best thing we can do (since we are all grateful for the many admirable performances of rarely-heard music that the Dessoff Choirs and Mr. Boepple have given us) is to forget this badly prepared and ill-starred venture as fast as possible.

—Robert Sabin



Rise Stevens is greeted after her recital for the Milledgeville, Georgia, Community Concert Association. Left to right: James Shomate, her accompanist, Miss Maggie Jenkins, Executive Secretary of the Association, Ernest Phillips, President, Miss Stevens, and Robert E. Lee, President of G.S.C.W. College

Philharmonic Presents Final Subscription Concert

New York Philharmonic, Leonard Bernstein, conductor; Arnold Gamson, assistant conductor.

Carnegie Hall, May 14.—Mendelssohn: Music for "A Midsummer Night's Dream"; Bernstein: Symphonic Suite from "On the Waterfront" (First New York performance). Tchaikovsky: Fifth Symphony.

The final subscription concert of the season by the Philharmonic concluded Leonard Bernstein's Spring Festival of Theatre Music with a program of incidental music. This program was as disappointing as the one devoted to music for the ballet, especially when compared to his stimulating program of operatic music. The Tchaikovsky did not fit into the theme of the program and the Mendelssohn was hardly a novelty. This left Mr. Bernstein's own suite as the challenging work of the evening.

I greatly admired Mr. Bernstein's score for "On the Waterfront" when the film was new, but as a concert piece it does not come off. For all of its attractive moments and brilliant orchestration it never fuses into a convincing listening experience and at times is just tedious. Much of this is due to the high level of dramatic tension that made it so effective in the film. But taken on its own merits, it lacks musical substance.

For the last week of concerts, Mr. Bernstein turned the conducting chore of the Mendelssohn work over to the three assistant conductors of the orchestra, Seymour Lipkin, Arnold Gamson, and Stefan Bauer-Mendelberg. Mr. Gamson was heard at this program. His whole heart seemed to go into his direction of this familiar suite, but the results were rather stiff and nervous rather than relaxed and flowing.

The evening ended in a blast of conducting and orchestral virtuosity. Mr. Bernstein has very individual and often rewarding ideas about the Tchaikovsky Fifth Symphony. He ties its loose ends up nicely, and the second movement achieved a wonderful effect. The Allegro vivace of the final movement was a *terse presto*, and while it seemed wrong, Mr. Bernstein delivered it in a way which made one admire the complete conviction of his delivery.

—John Ardoin

Mahler Work Offered By City College Forces

City College Chorus, Orchestra, and Band, Fritz Jahoda, conductor. Eric Knight, assistant conductor. Rose Rosett, soprano; Joan Sheller, contralto; Constantine Cassolas, tenor; Stephen Cantor, bass.

Aronow Concert Hall, May 14. — Schubert: "Serenade," Op. 135; "Song of the Spirits over the Waters," Op. 16; "Psalm 92"; Mahler: "Das klagende Lied" (First New York performance).

"Das klagende Lied" ("The Song of Sorrow"), the only extant work by Gustav Mahler hitherto unperformed in New York, finally received its local premiere up on the hilly campus of City College. Thus the completing operation that should have been accomplished by the New York Philharmonic's centennial Mahler Festival was achieved in gala fashion by a student group before a relatively select audience.

It is inconceivable that this powerful work, an early cantata completed in 1880 and revised in 1898, should be further

neglected by our leading musical organizations. It is true Mahler: a 40-minute work in two parts, written to his own text derived from tales by Bechstein and Grimm, and anticipating both the supernatural and folkish veins of his "Wunderhorn" songs. The choral passages are both expansive and intense, the vocal solo parts intricately challenging, the orchestration bizarre and biting. It is not a "formative" work; those, Mahler had already written and destroyed in considerable number.

The performance was conscientiously prepared, and of good quality on the college level. Brilliance of effect in regard to tempo was not attempted; instead, a firm, careful beat was adhered to by Mr. Jahoda, with the somewhat plodding effect that is inherent in such efforts. The narrow, high-domed hall provided excellent acoustics for the chorus and orchestra (fortunately for the strings, who were outnumbered), but the not very strong solo singers were often overwhelmed. Mahler's extreme ranges were especially unkind to the two young ladies, who did a lot of virtually inaudible low singing, only to emerge suddenly at a piercing level. On the other hand, the true perspective for the offstage musicians was for once maintained with exceptionally fine results. The work was sung in English, and Eleanor Jahoda's translation was not altogether accurate.

—Jack Diether

Philharmonic Pension Fund Concert

New York Philharmonic, Leonard Bernstein, conductor. Rudolf Serkin, pianist. Eleanor Steber, soprano; Rosalind Elias, mezzo-soprano; Brian Sullivan, tenor; Kenneth Smith, bass-baritone. Schola Cantorum (Hugh Ross, director).

Carnegie Hall, May 15.—Beethoven: Fantasy for Piano Chorus, and Orchestra, Op. 80; Symphony No. 9, Op. 125.

Having brought its regular season to a close with the afternoon concert, the Philharmonic returned in the evening to play its final benefit concert for the Pension Fund.

Mr. Serkin, at his demonic best, set off the first spark with the crashing opening chords of the Choral Fantasy and that spark ignited all performers from Mr. Bernstein on down to the last chorister in the Schola Cantorum. The Choral Fantasy almost never comes off in performance, but in this instance it did so with a vengeance. Since its final choral movement provided the model for the "Ode to Joy" finale of the Ninth Symphony, Mr. Bernstein, in programming the works together, afforded his listeners the rare opportunity of comparing their points of identity and difference.

Although Mr. Bernstein rode roughshod over the first movement of the Ninth Symphony, his reading of the remaining movements left nothing to be desired. The final movement was overwhelming in its climactic build-up. Mr. Bernstein drove his soloists—who donated their services for this occasion—as well as the chorus and orchestra to the limits of their abilities. The ovation they received from an audience that filled the hall and enriched the coffers of the Pension Fund to the tune of \$30,000 was one of the greatest this reviewer has ever witnessed. Mr. Bernstein brought Hugh Ross, the conductor of the Schola Cantorum, out from the wings to share the applause with him.

—Rafael Kammerer

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Manhattan Orchestra Offers Forum Program

New York, N. Y.—The Manhattan Orchestra, conducted by Nicholas Flagello, performed on May 7 the last of four programs of music written and played by the students of five music schools as part of a two-day Composers Forum at the Manhattan School of Music. Represented besides the host school were the Eastman School of Music, Hartt College of Music of the University of Hartford, the Juilliard School of Music, and the New England Conservatory of Music.

Prominently influenced by the "American outdoors" school of writing were Willard Roosevelt's Suite for Oboe, Bassoon, and Strings in Four Movements and Jerry Browder's Symphony. The latter work, smooth, craftsmanlike and effective, betrayed an unusually good ear for orchestration. Its feeling, from prairie to barn dance, was always well sustained and sometimes intense. The Suite contained some interesting rhythmic play, but its continuous aggressive angularity of line and eccentric rhythms worked against songfulness and needed relief.

Outstanding was some expansive lyricism in Lew Miller's Piano Concerto. The work was largely derived from the Romantic concerto. Benjamin Gutierrez's Clarinet Concerto was musically conventional and dull, being mellifluous and at times playful, after the manner of Dukas's "L'Apprenti Sorcier". The Toccata for Orchestra of Theodore Newman was brightly and colorfully orchestrated, but bombastic in content and expression. With its tempo changes, it more resembled an overture. The soloists were Nelly Kokinos, piano; Sherman Friedland, clarinet; Bernard Shapiro, oboe; and Marvin Finesmith, bassoon.

Vittorio Giannini is chairman of the composition department at Manhattan, with Nicholas Flagello and Ludmila Ulehla as other members. Martin Sokoloff was co-ordinator of the forum, which offered additional concerts on the afternoon and evening of May 6 and the afternoon of May 7. —David J. Baruch

Oberlin, Ohio.—The Oberlin Conservatory of Music faculty has voted to extend for three years, through 1963-64, the school's Salzburg program, under which members of the junior class spend a full year at the Mozarteum in Salzburg, Austria.

New York, N. Y.—Leo Taubman will return this summer for the third time to the faculty of the Salzburg Mozarteum to give a four-week course on "The International Repertoire of Singer and Accompanist". He will accompany Cesare Valletti in the tenor's first recital at the Salzburg Festival. He will be George London's accompanist during the baritone's tour of Russia from Sept. 10 to Oct. 10, and he will return then to the United States for his regular teaching and concert activities.

New York, N. Y.—Alton Jones will hold a six-week Summer Master Class here from July 5 to Aug. 13. Many appearances have been made by his students this season: Whitney Thrall gave a recital at Syracuse University, and Jonathan

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Sweat a faculty recital at Millsaps College, Jackson, Miss. Carl Sundberg appeared at Carnegie Hall as soloist in the annual Down Town Glee Club concert. Robert Foley appeared at a City College of New York concert and was soloist with the Nutley, N.J., Symphony. Anita Langbein appeared as soloist with the Lakewood, N.J., Civic Symphony. Four recitals have been given by Mr. Jones's students at the Juilliard School of Music. Earlier this season, Mr. Jones spoke to the Brooklyn Music Teachers Guild on "Challenging Problems in Piano Teaching" at the Brooklyn Academy of Music.

Gaspar Cassado will undertake three master courses this summer: at the International Master Course at Brühl Castle, sponsored by the Cologne State College of Music, June 7-25; at the Accademia Chigiana in Siena, July 15-Aug. 15; and at Santiago de Compostela in the cellist's native Spain, Aug. 22-Sept. 15.

Westport, Conn.—**Frank Glazer** gave his third course of lectures at the Westport School of Music in May and early June. This included six seminars on "The Pianist's Art". Mr. Glazer will take part with the New York Woodwind Quintet and the Fine Arts Quartet in the sixth series of Summer Evenings of Music and in the Chamber Music Workshop at the University of Wisconsin in Milwaukee, beginning June 20.

New York, N.Y.—The monthly meeting of the **Piano Teachers' Congress of New York** on May 5 featured a talk by Norman Lloyd, Professor of Music Literature and Materials at Juilliard. Mr. Lloyd's subject was "The Piano Teacher and the Composer". The meeting also included brief addresses by Merle Montgomery, President of the New York Federation of Music Clubs and Robert Pace, Professor of Music Education, Teachers College. The program closed with a group of piano solos performed by Alexander Fiorillo, winner of this year's Leschetizky Piano Debut Prize.

New York, N.Y.—**Helen Hobbs Jordan**, Musicianship Specialist in preparing singers for professional work in television, opera, night clubs, recordings, etc., has been invited to conduct a Musicianship Seminar again in August at the Conservatory of the Kansas City (Mo.) University. The Seminar will last three weeks and includes work in intervals, chorus, meter and rhythm, keyboard harmony, ear-training, and music reading. Several of last year's Seminar students are teaching Mrs. Jordan's texts and methods and they will return for advanced work this summer. Mrs. Jordan maintains a year-round studio in New York City.

New York, N.Y.—**Ruth Shaffner**, soprano, voice teacher and conductor, has had a busy season. The Putnam County Choral of which she is founder-director, has given performances this season of Verdi's "Requiem", Handel's "Messiah", and Mendelssohn's "Elijah". She directs the Ten Eyck Choristers, residents of the Ten Eyck Memorial Residence for Business Women in New York City, and they presented a spring recital with Dewey Owens, harpist, as guest artist. They also sang two concerts in Asbury Park, N.J. Miss Shaffner is on the faculty of Berkeley Institute in Brooklyn, and directed the music at a school concert at the Brooklyn Academy of Music. She is on the faculty of Bergen School, Jersey City, and di-

rected 135 singers in a spring concert in Colgate Auditorium. Her pupils hold prominent church positions in New York and Connecticut, and are busy professionally in oratorio and concert in Putnam County and in Danbury, Conn. She will teach at her summer home near Pawling, N.Y., this summer, and fill many commitments in that vicinity, returning to New York City in the fall.

Chicago, Ill.—The **Chicago Conservatory College** has presented honorary degrees to four outstanding Canadian musicians: Claude Champagne, educator; Jean Papineau-Couture, composer and Secretary at Montreal University; Marvin Duchow, composer and Dean at McGill University; Alexander Brott, violinist, conductor, and composer.

New York, N.Y.—**Darrel Peter** served as adjudicator of the New Jersey Music Education Council in Glassboro on April 10. He also heard annual auditions for the National Guild of Piano Teachers in Seattle, Wash., May 6-28, and he will hear them in Mansfield, Ohio, June 13-20.

New York, N.Y.—The **Emerich Music Workshop** presented in its final recital of the season Susan Donn and Esther Hoffman. Miss Donn played Beethoven's "Emperor" Piano Concerto; Miss Hoffman, Brahms's First Piano Concerto.

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Louis Kaufman, violinist (center) receives a citation from the National Association for American Composers and Conductors. Left and right are the composers Ellis Kohs and John Vincent

CONTESTS

Ford Foundation Gives Grants for Creative Artists

New York, N. Y.—A program to offer a limited number of fellowships for studies in the creative arts by persons not regularly associated with academic institutions was announced by the Ford Foundation. The fellowships are open to creative artists wishing to undertake particular studies useful to others in their fields.

Applications will be received by the Foundation, 477 Madison Ave., New York 22, N. Y., until May 1. Candidates should be United States citizens. Selection of fellowship recipients will be made with the help of an advisory panel of judges. Awards will be announced around the end of next June.

Orense International Piano Contest. Auspices: Orense Conservatory Trust. Open to pianists of all nationalities and ages. Awards: Antonio Iglesias (first) Prize: 25,000 pesetas, six-recital tour in October; recital in Madrid, 1960-61; concerto appearance with Madrid Philharmonic, 1960-61; radio-TV appearances; Hispavox recording. Santiago Gonzalez (second) Prize: 10,000 pesetas. Margarita Pastor (third) Prize: 5,000 pesetas. Entry deadline: Aug. 25. Inquire: Concursos Internacionales del Conservatorio de Música de Orense, Plaza Mayor, 2, Orense, Spain.



Paul van Katwyk, Dean of Music in Southern Methodist University, greets his former pupil Herbert Rogers, pianist, who closed the current season of the North Texas Civic Music Association in Wichita Falls. Left of Mr. Rogers are Max Kreutz, association president for the past four years, and Williard L. Underwood, music editor of the Wichita Falls Times and Record News

NACWPI Composition Contest. Auspices: National Association of College Wind and Percussion Instructors. For solo and chamber works for wind and percussion instruments. Award: publication by Interlochen Press. Entry deadline: Oct. 1. Inquire: Robert Gray, School of Music, University of Illinois, Urbana, Ill.

Harp Composition Contest. Auspices: Northern California Harpists' Association. Awards: \$300 for harp solo or for work for one or more harps accompanied by one or more instruments; \$50 for easy or moderately easy harp solo. Entry deadline: Dec. 15. Inquire: Yvonne LaMothe, 687 Grizzly Peak Blvd., Berkeley 8, Calif.

D. Donald Cervone, of Meadville, Pa., won the \$200 University of Dubuque prize in choral composition for his "Ave Verum Corpus."

David Gilbert, now attached to the United States Marine Corps in Washington, won first prize in the Mozart Trio Competition for his "Petit Concert", for soprano, baritone, and bass with accompaniment of five woodwinds and piano. First prize in another category was won by Imogene Horsley, of Northfield, Minn., for "On the Sea", for soprano and bass with clarinet accompaniment.

For the first time in the five-year history of the National Symphony Merriweather Post Contest, two first prizes of \$2,000 each were awarded. David A. Brown, 17, pianist of Salt Lake City, and Lynn Harrell, 16, cellist of Dallas, were the double winners. A third prize of \$100 was awarded to Edward Auer, 18, pianist of Hollywood, Calif. The finalists appeared with the National Symphony on May 10 in a "Music for Young America" concert. The two winners will make guest appearances with the orchestra next season.

The winner of the 1959 \$300 Friends of Harvey Gaul composition contest for a work for violin was Halsey Stevens, of the University of Southern California. Honorable mention went to William E. Bolcom, of Everett, Wash.; George F. McKay, of Seattle, Wash.; Lothar Klein, also of Seattle; and Paul Glass, of Princeton, N. J.

Virginia Bailey, 24-year-old lyric soprano from Enid, Okla., was chosen winner of the third Bloch Young Artist Auditions in Oklahoma City, April 16. She appeared with the Oklahoma City Symphony and received \$300 in cash.

OBITUARIES

ANNIE LOUISE DAVID

San Francisco.—Annie Louise David, 82, distinguished American harpist, died here on May 7. Born in Boston, she studied piano with Arthur Foote, Edward MacDowell, and Heinrich Gebhardt, and toured the country as a concert artist when only ten years old. At the same time she studied harp with Heinrich Schücker, Van Vechten Rogers, and Ada Sassi. She appeared both as solo pianist and harpist with symphony orchestras in the United States and Europe. She was assisting artist for Sarah Bernhardt in a tour of 170 concerts that included appearances before European royalty.

She settled eventually in San Francisco and contributed extensively to the musical, civic, and social life of that city. She taught in conservatories, and her pupils are active in symphony orchestras throughout the country. Many composers dedicated works to her, and her own "Chorale" is being published by Composer's Press.

HUGO ALFVEN

Falun, Sweden.—Hugo Alfvén, composer, died here on May 8 at the age of 88. Mr. Alfvén was born in Stockholm and studied music here. He became a violinist in the Royal Opera Orchestra and later was music director of the University of Upsala from 1910 until 1938. He toured abroad as a director of many Swedish choral and orchestral groups and in 1938 led a Swedish male choir of 65 voices on an extensive American tour. He was elected a member of the Royal Academy of Music in 1908.

He made his debut as a composer with a ballet entitled "The Prodigal Son" in 1896. He wrote five symphonies, 12 cantatas, and numerous chamber works. He is perhaps best known for his orchestra work, "Swedish Rhapsody" or "Midsummer Vigil" the first of three such rhapsodies.

EDITH BEHRENS

Atlanta, Ga.—Edith Behrens, 55, music editor of the Columbia Broadcasting System radio press information department, died here on May 3 while visiting a sister, Mrs. Muriel Fraser. Before joining CBS in 1949, she was promotion and publicity head of the classical records division of Columbia Records. She also had been a member of the public relations firm of Constance Hope Associates.

ANNA ROTHENBERG

New York, N. Y.—Anna Shomer Rothenberg, 75, retired singer of folk songs, died here on May 18. Prussian born, the daughter of a prominent Yiddish actor and playwright, she came to this country as a child. She sang extensively throughout the United States. She edited a collection called "Songs Heard in Palestine" and was active in the Jewish Music Forum.

PAUL ABRAHAM

Hamburg, Germany.—Paul Abraham, composer, died here May 6 at the age of 67. Although he wrote serious scores, Mr. Abraham was primarily known as an operetta composer, having written such works as "Blume von Hawaii", "Victoria und Ihr Hussar", and "Ball in Savoy".

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DANCE IN NEW YORK

Alonso and Youskevitch
Brilliant in "Giselle"

Metropolitan Opera House, May 3.—Alicia Alonso, who had given an exquisite performance in the title role of "Giselle" earlier in the season, with Royes Fernandez as Albrecht, gave one if anything even more inspired on this occasion with her illustrious dancing partner of many years standing, Igor Youskevitch. Both artists were in top form and they fully deserved the thunderous ovation they received. Their dancing represented the epitome of classical ballet, and even the corps and orchestra had improved perceptibly.
—Robert Sabin

Serrano Takes Kaye Role
In "Fall River Legend"

Metropolitan Opera House, May 4.—Lupe Serrano, who is the closest to Nora Kaye of any artist that Ballet Theatre will be able to muster, now that Miss Kaye has resigned from the company to join the troupe of her husband, Herbert Ross, took the role of The Accused in Agnes de Mille's "Fall River Legend" for the first time in New York at this performance.

She danced it with great intelligence and dramatic fire, and, once she has grasped the stylistic nature of the role a bit more firmly, she should be superb in it. Her movement was magnificent in itself, but still too balletic, too outwardly virtuosic, in this first appearance. Miss Serrano is a true dramatic ballerina, and someday she might well essay the role of Hagar in "Pillar of Fire". We must not lose this masterpiece, even though Miss Kaye is not available to dance in it. The company had been well rehearsed, and the whole performance was gripping.

The rest of the program consisted of "Les Sylphides" and "Rodeo". It looked to me as if the associate conductor (Jan Tomasow) were leading the "Sylphides". At any rate, he changed the tempo almost with every bar, and sometimes within the bar! But Kenneth Schermerhorn, the indefatigable, was back for a crisp performance of the Morton Gould score.
—Robert Sabin

School of Performing Arts
Annual Dance Concert

Hunter Playhouse, May 20.—New York City is fortunate to have a school capable of turning out such talent as is revealed in these annual dance concerts. The joy of the young performers (many of whom go on to professional careers) is matched by the enthusiastic pride of the parents, and I wish that more American cities would follow this example and allow school credits for dance.

This year, the outstanding works were David Wood's "Danza", a group suite in three parts of music by Moncaya, performed by the Junior Modern Dance Group; the first and second movements of Balanchine's "Serenade", staged by Bella Malinka, reconstructed from Laban-notation by Alan Miles and Una Kai, and performed by the Junior Ballet Group; and a "Suite for Young Dancers" by Stuart Hodes, to music by Holst, performed by the Junior Ballet Group.

(Continued on page 46)

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formed by the Senior Modern Dance Group.

Mr. Wood has developed a personal style of choreography notable for its keen sense of plastic beauty and energy, and the young dancers threw themselves into the work with communicative excitement. Despite the small stage and some scrambled passages, the touching spirit of Balanchine's masterpiece was evoked (with no help from the orchestra, which muddled through in desperate fashion). And Mr. Hoden hurled huge chunks of Graham at his dancers with delightful results. They met the technical challenges bravely and brought heartening emotional intensity to their performance.

It was good to see the Variations and Conclusion from Doris Humphrey's "New Dance", reconstructed from Labanotation by Ann Hutchinson, and performed by the Senior Modern Dance Group. Thalia Mara's "Bolero", to the Chopin music, was skillfully adapted to the capacities of the Junior Ballet Group and rather pretty in itself. Less successful was Olga Tavolga's over-ambitious "Reverie", to various Scriabine Preludes and Etudes, performed by the Senior Ballet Group.

The colorful costumes and zestful performances of Yurek Lazowski's "Roumanian Rhapsody", to Enesco, and "Oberek", to Polish folk music, the former by the Senior and the latter by the Junior Modern Dance Groups, proved that character and folk dance is as popular with audiences as ever. And the only failure of the evening was a rather pitiable performance of excerpts from "Carnaval", staged by Mr. Lazowski with choreography "after" Fokine. Even skilled professional companies have failed to recapture the spirit of this elusive work and this attempt was a travesty.

Before reverting to praise, I should like to add one more negative comment. The piano accompaniments to the "Reverie" and "Carnaval" were clumsy, inaccurate, and unmusical and the struggles of the orchestra were painful. These talented young dancers deserve better support. But as a whole the evening was a profoundly enjoyable experience, particularly since it opened the magic of the theatre to so many boys and girls.

—Robert Sabin

Serrano as Giselle With Ballet Theatre

Metropolitan Opera House, May 7, 2:30.—Lupe Serrano, who seems to have danced every major role this season except Nora Kaye's Hagar in "Pillar of Fire", undertook the title part in "Giselle" at the Ballet Theatre's last matinee during its 20th anniversary season here. She has long been a celebrated Myrtha, but this was her first go at the distraught heroine.

Miss Serrano gave a truly memorable portrayal. She was affectingly girlish at her meeting and courtship with Albrecht; she was lyric and tender in her solo moments in the first act; she was dazzling in her pas de deux with Albrecht in Act II; and at the end she was heart-breaking.

Although this matinee was designed primarily for youngsters, the auditorium was comfortably populated with adult dance enthusiasts who gave Miss Serrano and her Albrecht, Royes Fernandez, a tumultuous demonstration that lasted long after the house lights were up. Christine Mayer made a satisfactory, if not commanding, Myrtha, and Fernand Nault was again the menacing gamekeeper. Kenneth Schermerhorn conducted "Giselle" and the closing "Graduation Ball."

—Wriston Locklair

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IN THE CATHEDRAL"

This great opera is being booked for Cathedrals for
a 6 week tour during the Spring of 1961. Outstanding
triumphs in Montreal and Boston Cathedrals initiated
this demand tour which is directed by the

EDNA GIESEN MANAGEMENT
111 West 57th Street, New York 19, N. Y.
Columbus 5-0862

DIRECTIONS

40 miles from mid-Manhattan over the George Washington Bridge via toll-free Palisades Interstate Parkway; 22 miles from Tappan Zee Bridge to Exit 13 and the Palisades Interstate Parkway; Via Route 9 or the Saw Mill River and Taconic Parkway, 4 miles west of Bear Mt. Bridge.

From New Jersey: Garden State Parkway to New York Thruway, East on Thruway (toward Tappan Zee Bridge) to Exit 13 Northbound to Palisades Interstate Parkway; Via Route 9W to Bear Mt. Bridge Circle and Palisades Interstate Parkway.

FREE PARKING AFTER 6 P.M.

Non-stop Festival Bus (by advance reservation only) leaves every Friday and Saturday at 6:00 P.M. and every Sunday at 5:00 P.M. from Lunt-Fontanne Theatre, 205 W. 46th St. and ten minutes later from Sherman Square Hotel, Broadway at 71st St. Dinner stop enroute. Round trip \$4.50, tax incl. Call ENDicott 2-1405.

MAIL ORDERS NOW to Empire State Music Festival, 501 Fifth Ave., N. Y. 36. PRICES: Friday and Saturday evenings except July 7 premiere: Boxes \$6.00; Orch. \$5.00, \$4.00, \$3.00, \$2.00; Grass seating \$1.50. All Sunday twilight concerts: Boxes \$4.50; Orch. \$3.50, \$2.50, \$1.50; Grass seating \$1.00. Please enclose stamped self-addressed envelope. Benefit performances now being booked. Contact Festival office or call OX 7-0493 for information.

